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THE CHRISTMAS ORATORIO

FOR

CHORUS, SOLI AND ORCHESTRA

THE MUSIC

BY

JOHANN SEBASTIAN BACH

Translated and Adapted by the
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From the Original German Text of
St. Luke II: 1-21 and St. Matthew II: 1-12

EDITED BY MAX SPICKER

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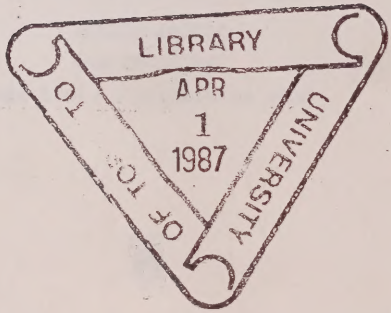

BACH'S CHRISTMAS ORATORIO

THE Festival of Christmas, as celebrated in the Reformed Church of North Germany, begins on the 25th of December and ends on the 6th of January. Such at least is old use, though many a professed Protestant and stout Teuton is now ignorant of the fact. It may come to pass, if the present course proceed of levelling times and tides, that Englishmen may forget the extent and limits of the Christmas season, bounded in front by the Nativity, and at the end by the Adoration of the Three Kings, which last some of us still commemorate by drawing for king and queen, and cutting for a ring into the twelfth-cake—Old Christmas Day, whose title is preserved, although the new style has changed the calendar. As yet, this passage has not arrived; and they who wish to conserve what is religious and what is homely of the merry season, together with those who aim at what is radically right once a year, which is all the year round, wish not for its coming. The German Festival particularly solemnizes the 25th, 26th, and 27th of December, New Year's Day, the Sunday after, and the Feast of the Epiphany, or the Wise Men's following of the star, or the dispersion of the light among the Gentiles.

The Christmas Oratorio was composed—so states an inscription in the handwriting of Bach's son on the original MS.—in 1734. This was five years after the production of the Matthew Passion, and was when the illustrious author was forty-nine years old. The six parts of the work are defined as being for performance respectively on the first, the second, and the third days of the Festival of Christmas, on New Year's Day or the Festival of the Circumcision; on the Sunday after this, and on the Festival of the Epiphany.

There is as much of likeness of manner in the music of the Passion and the Christmas Oratorio as of unlikeness of character. Hence, the latter will best be described by reference to the other—best, at least, to those whose knowledge of the former work enables them to apply the comparison. Like that, this was composed for performance in church, as portion or in extension of a service to celebrate one of the chief occasions in the Christian year. Unlike that, this pertains not specially to the one saddest day of a season of lamentation, but belongs to the outspread period of the Christmas festivities, and comprises music of less than half-an-hour's duration for each of six days' several performances, illustrating the events which are joyously commemorated throughout the Christian Catholic Church and in every Christian homestead. The Passion is the grief-song which pours forth the lamentation of Christendom; the Oratorio is the jubilation which streams from the open heart at the moment when neighbourly love is rifest among Christian men. The opposite sentiments of penitence and exultation are contrasted in the two compositions, one may indeed say, sublimely; but the rejoicing is so earnest, so devout, so truly from the heart's depth, in the one, that it borrows sometimes the tears of sadness from the other, and shows at the happiest under the aspect of woe.

As in the great music of the Matthew Passion, and in that (which is inferior alone to it) of St. John's version of the same story, in the Christmas Oratorio the Gos-

pel narrative of the incidents the music glorifies is assigned to a tenor voice, and the part is designated the "Evangelist." Here, as in those other compositions, the narrative is broken by the entry of particular voices, choral or solo, to represent the persons, many or single, introduced in its course. As in those other cases, the narrative is interspersed with what have been called "reflective passages," but these are here in larger proportion to the whole than in those other works. The reflective passages are in two classes:—First, the Chorals, or popular hymn-tunes which every child in North Germany learns with its mother-tongue; and, with these tunes, such verses of the poems, also known to everybody, as bear upon the situations wherein the Chorals occur; second, setting of original verses in the forms of Choruses, Airs, Recitatives, and concerted pieces for two or more solo singers.

The part of the Evangelist has its main merit in its perfect declamation of the original words of the Lutheran version of Scripture. No translation could possibly substitute for these words at once the accepted English reading, the same number of syllables, words of the same or analogous meaning to identical notes, similar vowels to express the same feelings, and punctuation that admitted of breathing-points at the same periods of phrases. With diffident reluctance, be it avowed, there is one practical and effective objection to this portion of the music, which applies also to that of the Passion of both Evangelists, and which is infinitely to be regretted. This is the extremely wide compass of the voice-part, ranging often to a 12th or 13th in the course of one piece, together with the very free employment of the highest notes. The objection is less forcible in respect to the words to which the music was written, than to any words that can be adapted to the music; but the difficulty necessitates many a singer's modification of the notes to bring some of the passages within his possible capability. The accompaniment of the Recitatives is for the organ, or, very far better, the harpsichord as represented by the modern pianoforte. Its assignment to a single player judiciously leaves the vocalist the utmost freedom with his recitation; and the pianoforte is the preferable instrument, as not clouding the enunciation by continuous sound. The passages for chorus and for single singers are most poetically composed, and are instrumented so as to give the greatest life to their effect.

The harmonisation of the Chorals proves the author's infinite command of the powers of combination. Highly remarkable as it is for its musical beauty, it claims further admiration for its expressive fitness to the several situations in which these hymn-tunes occur. Some of the tunes are set plainly for the voices, with directions that certain instruments are to be in unison with each part, and the organ in unison with the whole. Supposing the tunes of these to be sung by the congregation, an instrument would be needed to make the harmony clear and to keep the voices in tune; but then, there would be a charm quite peculiar to the singers who had lifelong familiarity with the melodies, in finding their song supported by a substratum of harmony which gave vivid expression to the very notes they were uttering; and this charm would be extra to the pleasure everyone feels in singing a tune that he knows. It would be vain to substitute for the special effect, moral as much as musical, thus intended, the totally different process of singing at sight music before unknown, of which the voluntary executant would be as likely to take any other part as the principal melody, and from which a chaotic effect, rather than a multitudinous, would accrue. It was a fortunate device, when the Passion was produced under Mr. Barnby's direction, to substitute, rather, for the congregation's collective performance, a rendering of the Chorals, thus set, by the unaccompanied voices of the choir, with modifications of loudness and softness in

accordance with the verbal expression, producing thus the effect most delightful to all listeners, and the best compensation for that pleasure which can never be enjoyed in a country where the melodies are as unknown as their harmonic treatment. Other of the Chorals are arranged with figured accompaniment for the orchestra, and these stand out in strong contrast to those more simply set.

The other class of reflective pieces has a particular interest in every instance, and this class will be presently examined, from number to number, with the premise only that the melodic beauty and the expressive power rise often to a height that no musician of any age or school has yet exceeded. The words for this section of the work are not taken from Holy Writ, or from the standard Hymn Book of the Lutheran Church, but were supplied by a writer of Bach's own time. It belongs to a very poor order of literature, and is conceived in a tone of personality, as regards the principal figure, that must be distasteful to a large number of earnest and thoughtful hearers. One may marvel that the great artist could spend his thoughts on such a view of the subject—one may perhaps regret; but, to understand him, one must regard the matter in the light in which he regarded it and wonder the while that he could write such music to thoughts of such an order.

The orchestration of Bach eminently distinguishes his music from that of other writers, as much of his own time as of ours. His broad writing for string-instruments has the grand character which always belongs to the contrapuntal style, and is common to him and to other composers; but his treatment of wind-instruments is distinctive and remarkable. Sometimes he accompanies a piece with one, or two, or a choir of these, in combination with the organ or the bowed basses, and the effect—though changeless throughout, as when an organist holds to one choice of stops during an entire movement—is often most delicious and always characteristic. To this end, Bach employs sometimes two flutes—the flute was a novel invention in his day—for which his writing is for the most part lower than the average of what we now hear, and the sound of the flute is consequently soft and sweet and gentle. He uses three kinds of hautboys, constituting a complete choir, or what in Tudor times used to be styled a "consort" of this class of instrument. Two of these are obsolete, the "oboè d'amore" and the "oboè da caccia," and the other has been so improved in later days as to be far more extensively capable than of old. This modern hautboy amply represents as well the "oboè d'amore" as the unqualified "oboe" of Bach; and his second extinct instrument is efficiently replaced by our *corno inglese, cor anglais, vox humana,* or English horn. He writes also for trumpets, generally three, and always in D. The freedom wherewith he treats the upper notes of this instrument surpasses that of Handel, and the passages in which he uses these high notes are florid in the extreme. An interesting subject for enquiry is the ancient compass and capabilities of the trumpet, which extends, however, very far wide of present limits; it now boots only to speak of the prominence above all other instruments the trumpet must have held a century and a half ago, when bowed instruments were less doubled, and the rest of a band was less numerous than in our time. Nowadays, separated as they are by quality of tone as much as by loudness from the entire orchestra, the three trumpets of Bach are distinctly prominent whenever they are used; but, with their companions the drums, when he wrote, their sound must by comparison have been overpowering, and majestic in the extreme.

As has been said, the Christmas Oratorio was designed for performance on six several days, to each of which one of its six Parts is appropriate. Yet, there is no saying whether by accident or intention, the six Parts seem naturally to divide themselves

into twice three, which is agreeably convenient for the performance of the oratorio as a whole, apart from ecclesiastical usage or requirement. Anticipating a practice which Mozart unexceptionally observed in common with many great musicians, but which others, in Bach's time and since, have disregarded, the complete work begins and ends in the same key. In the case before us that key is D. Moreover, each day's portion likewise begins and ends in the same key, and all these keys are, closely or remotely, related to what may be accepted as the normal key of D. So, the first part is in D, the second in G, and the third in D; after which, with wider digression, the fourth Part is in F; the fifth is in A, and the sixth returns once more to the original D. This provision indicates that the oratorio is to be considered as a whole, though each division is in some sort complete in itself; and it is from this point of view that its detailed description is now attempted.

Part I

The portion of the oratorio appropriated to the first day of the Festival of Christmas is highly jubilant in character—an irrepressible outburst, as it were, of the world's rejoicing. Especially must this be felt in the opening number, to which the clang of martial instruments, as much as the broad, exulting phrases for the voices, gives peculiarly an air of triumph. The majestic flourish of drums and trumpets that introduces this Chorus is eminently grand in its effect to us, and must have been far more so to those who first heard it, when these means of musical pomp were more rare in their use, and less familiar than now, therefore, to an audience. One may naturally wonder at the figure of speech which defines as "soldiers" the votaries of the religion of peace; yet wondering, one meets with this frequently in modern hymnology, and recoils perhaps from the strange misapplication. Here is, however, the music of the field without its weapons; no thought is prompted of bloodshed, vengeance, slaughter, hatred, the subjects that introduce the institution of soldiery and the objects that exercise it; the idea of joy is here to be expressed, and its expression is in the most sonorous and brilliant tones, just as to the eye it would be in the most vivid and glittering colours. The music pictures a happy multitude, clad in gayest holiday gear, with ribbons streaming and holly-branches waving, tokens of gladness at the event the season celebrates, and of belief in its everlasting influences. Moulded in the form of a first and second part, with repetition *Da Capo,* the piece has the highest contrast of character in the central section, where the noisier orchestration is for a while discontinued, and the imitative writing for the voices gives to them a different kind of interest.

This festal beginning is followed by a narrative Recitative, set to the first verses of the second chapter of St. Luke's Gospel, which tell of the imperial decree for the taxation, and the consequent journey of Joseph and Mary to Bethlehem.

Nos. 3 and 4 are a movement of the description known in England as "accompanied Recitative," and an air, "Prepare thyself, Zion," for contralto. His treatment of it elsewhere, as much as here, seems to indicate a predilection of Bach for this voice, to which he assigns some of his sweetest, tenderest, most plaintive and most passionate strains. The present instance is full of

gentleness and love and hope. It is one of the many proofs that the minor key is not, as common prejudice assumes, necessarily pathetic in its expression. The evasion of the perfect cadence for a moment, by a digression into the key of F, and thence into that of D minor, with the return to the main key of A minor for the deferred close, is a charming expansion of the beautiful and most manifest melody; and the second Part, beginning at the words "Thou must meet Him," is as tuneful as the first, of which it is a continuance as necessary as it is natural.

The Choral, No. 5, "How shall I fitly meet Him," is arranged for four voices. Its melody has been made familiar here by its masterly settings in the Matthew Passion, where it is sung to the words, "O Lord, Thy love's unbounded;" and it is four times repeated in the course of that oratorio with varied harmony, according to the expression of the five several verses of the hymn, and the situations in the history these are chosen to illustrate. A chief interest of the present piece lies in the totally different treatment of the tune from all of those five. The end, upon a half-close, is inconclusive in effect, and thence has a great power of suggestion as to what may be the result of man's meeting with the Saviour. This power of suggestion, of raising images in the mind besides that immediately presented, is one of the subtlest, and indeed one of the highest attributes of art, and it pertains more specially to music than to either of the other forms of poetry. Bach was a great master of it, and has rarely surpassed the delicacy of its present application.

No. 6 proceeds with the narration in the Gospel text, telling of the birth of Our Lord.

Upon this follows a Choral, "For us to earth He cometh poor," which is distinguished by special treatment. The tune, according to the freedom that composers of all times have allowed themselves in respect to these ancient themes, is written in 3/4 time, a variety that pleasantly relieves the more usual duple division of notes. The tune is assigned to sopranos only, with a figured counterpoint for the orchestra, and it is interspersed with interludes in recitative for a solo bass, which comment upon and enforce the text of the hymn. The sense of trust is well indicated by the appended words, "Kyrie eleison," set in monotone. There is extraordinary beauty, even for Bach, in the prelude or opening symphony, which is repeated at the close—a sign that the author, who most rarely gives a complete strain twice, himself felt its charm. The last four measures of this are notable no less for their loveliness than for the identity of their harmonic progression with that in one of the best and longest known in this country of the songs of Schubert, one in the series of "The Fair Maid of the Mill," in which the passage stands to iterations of the words, "Thine is my heart." The coincidence of the peculiar and delicious use of the chromatic supertonic harmony which this includes, in the two writers, is the more remarkable, because there is little likelihood that Schubert can have met with the work of his great predecessor.

No. 8 is a bass Air, extolling in apt musical phrases the greatness of our earth-born Lord, and honouring with fit contrast His lowliness who lies couched in a manger. The song is full of animation, and makes its stand as much by its individual merit as by its strong relief to the surrounding pieces.

The concluding number of this first division is a Choral, "Ah! dearest Jesus," set for four voices, with orchestral accompaniment, which brightens its effect without elaboration, and carries on the jubilant character of the opening chorus. The three trumpets and the drums of the first number are here employed again, and unity of character is thus maintained throughout the Part by the prevalence of one quality of tone, as much as by the sequence and coherence of ideas.

Part II

The Second Part begins with a symphony picturing the shepherds on their night-watch. A Pastoral Symphony this is truly, in respect of its quiet, gentle, passionless character, and it follows so far conventional notions of shepherd-life, that it is in $^{12}/_{8}$ time, with four smoothly-flowing triplets in a measure. It differs, however, from the instrumental movements by Corelli and Handel, that illustrate the same incident, so far as may be possible for anything, having the same subject and means of expression, to differ. It makes no allusion to the traditional Pifferari tune, which is prominent in both these pieces; but it is quite as melodious, quite as sweet, and quite as true to the purpose. Silvered by the silent moonlight, earth seems to sleep in the lap of peace, in token of the universal rest this night should have initiated.

No. 11—the numbers run continuously through the whole work—resumes the Gospel narrative with the words "And there were shepherds," in the wonted Recitative for tenor.

Reflective upon this is the Choral, "Break forth, O beauteous, heavenly light," which is harmonised, as are all the selections from Lutheran hymnody, with exquisite fitness to the situation whereon it is brought to bear.

St. Luke's text is resumed in No. 13, the words of the Angel, "Be not afraid," etc., being distinguished from those of the narration,which stand in the third person, by being assigned to another voice, a soprano, after the manner of all the personal passages of the two Passions by Bach, and in very far earlier precedent. The solo of the Angel is exceptionally accompanied by the orchestra, as are all those of Jesus in the Matthew Passion, seemingly to distinguish the divine personality from the narrator, and from all the human speakers, with more or less the same purpose that induced the old masters of pictorial art to invest the head of the Saviour with a glory.

An accompanied Recitative for bass, "What God to Abraham revealed," like all the similar pieces, is quite apart in character from the narration, as much in the vocal phraseology as in the manner and fullness of the accompaniment. It introduces the tenor air "Haste ye! shepherds," a grateful, lively, but dignified exhortation, which applies as much to all men in all ages as to the watching pastors of the flocks of Bethlehem—an exhortation to meet the Saviour with cheerful, hopeful and loving hearts.

"And this shall be a sign" (No. 16) pursues the narrative as before, and makes way for the Choral "Within yon gloomy manger."

The Recitative for bass, most delicately accompanied by wind-instruments, compares the shepherds, who are now to welcome the new-born babe, with that revered shepherd of old to whom was made the first revelation of His advent. Here follows a piece of such exquisite beauty as has never been surpassed, if ever equalled even by the same master-hand. Bach's fondness for the contralto voice has not been evinced more appropriately than in his choice of its tenderest of tones for the embodiment of his loveliest of ideas in the number before us. It is a Cradle-Song addressed to the sleeping Christ, that seems in its soothing sweetness to sing away all possibility of trouble, and to promise endless repose. The charm of the music is a subject to which no words can do justice. The sustained notes of the voice through the streaming melody of the instruments are lulling in their effect, and the motherly tenderness breathed through the whole must win its way to every sympathetic heart. This exquisite song, curious as the fact may seem, is portion of a dramatic cantata called "The Choice of Her-

cules," written by Bach in honour of the Prince of Saxony, and performed in 1733, the year prior to the composition of the oratorio in which it is pertinently incorporated.

A Recitative tells of the appearance of the heavenly host around the Angel, and the song of this multitude is then presented in a Chorus (No. 21), not in the concise form of the Turbæ of ancient Latin use, which is but little extended in the exclamations of the populace that intersperse the two Passions, but constituting a largely developed and highly elaborated movement. The many-voiced choir is picturesquely figured in the imitative entries of the several parts. The long sustension of the successive bass notes, B, E, and A, with the hush of all the orchestra, successfully paints the idea of "Peace on earth;" and the recurrence of the *pianissimo* at the end of the piece, after a renewal of the fugal character that precedes it, cannot fail of its impression.

The concluding numbers are an invitation, in accompanied Recitative for bass, to unite with the angelic singers, and a Choral celebrating the Redeemer's praise; the florid orchestration that accompanies this last being a reminiscence of the symphony that opens the Part, a renewal of the pastoral character that initiates this division of the work. It is a great means in a musician's hands, this, of unifying several pieces in an outspread work, by recurring to one in a later situation, whose purpose may be illustrated by the allusion; and it is interesting to note that this device, often supposed to be peculiar to modern art, was happily applied by the master who anticipated everything which after-writers have been thought to originate.

Part III

The pompous instrumentation of the music for the first day of the Festival is resumed in that for the third; and, with it, the jubilant character, as contrasted by the greater tranquillity that marks the Second Part. The opening chorus is truly tuneful, and by no means wanting in the harmonic interest that always invests the music of the master; its rhythm is most obvious, and its impression accordingly easy.

In Nos. 25 and 26 is related how, on the Angel's departure, the shepherds agreed to go to Bethlehem, they being personified in a short animated Chorus to the words of their interlocution. An accompanied Recitative for bass leads to the Choral "The Lord hath all these wonders," to which the florid accompaniment of the flute gives special interest. In this again the appended words "Kyrie eleison" (Lord, have mercy), with the close upon the dominant chord to which they are set, give a distinctive effect to the termination.

The Duet for soprano and bass (No. 29) is rich in the intertanglement of the two voice-parts, which give each additional interest to the other. This piece is eminently fit for private performance, and may be turned to such account by any singers who can feel its charm.

The words of the Evangelist are resumed in a tenor Recitative, telling how all men marvelled at the shepherds' story, but Mary pondered in her heart the wonders which had befallen her. The reflective passage upon this text, an air for contralto, "Keep, oh, my heart," is another example of the composer's sympathetic treatment of the female low voice; and its combination here with a solo violin, seems to draw further tenderness from its tones than that wherewith it is naturally endowed. Like

the piece for the same voice and instrument in the Matthew Passion, "O Lord, have mercy," this air is in B minor, and it proves as much the versatility of a key as of the human and mechanical means of sound, that the two are totally unlike in character and expression. The sentiment of maternal pride, most gentle in its exultation, is continued in the ensuing accompanied Recitative for the same voice; and the scene culminates in the Choral "Thee with tender care I'll cherish," which is simply set for the voices.

In the Recitative (No. 34), the tenor voice, which permanently represents the Evangelist, tells of the return of the shepherds; and the final Choral transfers to us, who participate in the performance of the work, their song of rejoicing. This piece, however, is not strictly final, for the opening Chorus of the present Part is now to be repeated, so that the music for the third day closes as it begins; and closes—also in respect to the orchestral colouring, as that for the entire Festival commences—with the joyous sounds of drums and trumpets. The three Parts thus concluded complete in some sort the first of two larger divisions of the work. They refer, as has been shown, to the immediate Feast of Christmas; whereas the three following celebrate the dispersed later festivities of the season; and they are technically connected by the consecution of keys, the 1st and 3d beginning and ending in D, and the 2nd—as if it were an episode between the other two—opening and closing in G.

Part IV

The Fourth Part especially represents the feeling of devotion. The music is distinguished from all that has gone before by being set in the key of F (so at least it begins and ends), the intervening pieces being, as in the previous Parts, in keys closely related to the principal; whereas, that of the foregoing divisions of the oratorio is all in sharp keys. Even upon persons with an uneducated musical sense, this broad change of tonality would give a new character to the music that was to follow, were the several Parts performed in direct succession on the same occasion; but it could little influence the effect, even upon thoroughly trained and most sensitive musicians, if heard, as was designed, on New Year's Day, four days after the first three Parts, when all impression of the key and its colouring must have passed out of the minds of the hearers. Nowadays, and in England particularly, the work is likelier to be given entire in one performance, than to be spread over the period from Christmas to Twelfth Day, and hence we may enjoy an effect from the tonal arrangement, which the audience for whom the oratorio was originally planned must have missed. We now come to the Festival of the Circumcision, wherein is embodied the idea of worship as cheerful as it is devout. The first Chorus calls upon men to fall down and adore the Saviour of our race. Its design is progressive, not having the repetition *Da Capo* which was common, though certainly not necessary, in compositions of the time, and whose absence distinctly lightens the effect of the whole. This whole is remarkably melodious, and it has a feature so prominent that the movement is obviously characterised thereby, namely, a long-sustained note in one or other of the parts—first F for the basses, then C for the sopranos, then F for the altos, and C at last for the tenors—through the moving harmonies of the other voices. This gives delightful repose to the

general effect, and shows the tranquillity of spirit that is associated with the act of reverence.

In No. 37, the Evangelist tells of Our Lord's Circumcision; and of his receiving, according to the Angel's prediction, the name of Jesus, or Saviour. Following this is a piece of somewhat curious structure; it is an Arioso, so called, for soprano, or a continuance of melodious phrases that, while quite rhythmical, constitute not a complete melody. This Arioso is preceded, accompanied, and followed by passages for bass in recitative. "Emmanuel, beloved name," begins the latter, declaring how, in death as in life, this name and our faith in it are our unfailing safeguard; while the soprano sings "Jesus, Thou that for me livest," revealing, as it were, an under-current of thought to the uttered contemplations. Bach has employed various devices for the presentation of a twofold thought, of which none better realises the idea than the present; notice, for example, several numbers for solo voices, with chorus, in the Matthew Passion, and the opening piece of that great work, where the means employed are the counterpoint and interludes, of the instruments and eight vocal parts, to the Choral, which is sung by a ninth set of voices wholly independent of the others. The pleasure he must have taken in such double expression is peculiar to a mind so complicated as his own; if, in any but his own, the power of entertaining simultaneously a substance and its shadow can have been so highly developed. We, however, who could not have conceived this intricate design, may observe and take full delight in its happy realisation.

The soprano Air (No. 39) is a charming thought, most charmingly set forth. Addressing the Saviour, it asks again and again questions ending, one with "Nay," another with "Yea," and an echoing voice, as if that of the mighty Healer of sorrows, repeats from a distance the final word, answering thus the enquiry with comforting assurance; and then this voice is reëchoed by an instrument, confirming with delicate tenderness the peace-giving power of the first answer. The hautboy, with the organ, accompanies the principal voice, and has the second response to the question, and the effect of the whole is one of the most ethereal that can be imagined. This is a far simpler application of the twofold purpose than any of those to which allusion has just been made, and the purpose is accordingly more transparent here and more easily appreciable. If fortunate in its performance, this piece must command the sympathy of an audience, and fix itself on the recollection.

No. 40 is another specimen of the ingenious weaving of Recitative for the bass voice into the woof of an Arioso for the soprano, and with the same successful purpose of showing the course of an inward thought which underlies an uttered expression.

We have, then, a singularly grand Air for tenor, "'Tis Thee I would be praising," which is so elaborately accompanied that, with smallest modification, it might be converted into a Chorus of many parts. The florid subject for the solo voice is answered by the instruments with such closeness and variety and constancy, that it may almost be said to form the basis of a fugue, which is formally worked in the orchestra. It is of the grandest character, and grandly delivered by a grand voice will give noble expression to the sentiment.

The last piece in this Part is a Choral, with florid interludes wrought upon a figure that is independent of the vocal melody, and it is accompanied with a constantly moving bass. Moreover, it is set in triple time. It is astonishing what variety the master makes out of these old tunes, and how he always freshens their interest. In the present Part, there is no instance of a hymn-tune being accompanied note against note, and the absence of this simple form makes one recollect with pleasure its excellent effect in other places.

Part V

The Fifth Part of the work is appropriated to the Sunday after New Year's Day. Quitting the Gospel of St. Luke, the narrative portion turns to the second chapter of St. Matthew, wherein is recounted the coming of the Wise Men to Herod, and their consulting the Hebrew authorities as to the predicted place of the Nativity. The opening number is a Chorus, which strangely reminds one of the manner of Handel—a coincidence that is chiefly worthy of remark as proving that, while the idiom of the age necessitated certain identities in the style of all contemporaneous musicians, the two greatest of them all had each such distinctive characteristic features that one instantly perceives the slightest leaning of either to the ways of the other. The materials of this piece are, firstly, a kind of double subject, in which the soprano and bass voices begin with one melodic motion, and are presently joined by the alto and tenor with another, the vocal distribution being reversed in the repetitions of the theme, and a parallel division of the wind and bowed instruments being employed in the orchestral interludes; and, secondly, a fugal point, whose answer is not strict nor its development extensive. The form is an alternative First and Second Parts, the latter of which, as is frequently the case in movements so framed, consists of some further working of the ideas presented in the First Part. "Glory to God Almighty" is the opening of the text, whence may be gathered the general expression of the music; but glorification is rendered in the breadth of the phrases rather than in the noise or even fullness of the instrumentation; and this Chorus is an instance, of which the vocal music of Bach has many, of how great is the power of contrapuntal writing as compared with that in which the voices sing for the most part together in notes of equal length. The acoustical reason for this would be difficult to surmise, seeing that it is the reverse of what might be expected by one without experience; but facts supersede argument, and cruelly crush philosophy whenever philosophy has not reached the bottom of its subject.

The choruses of Handel, and of every other writer for voices, prove this as much as do those of our author. The slow eight-part introductory movements in "Israel in Egypt," like the Chorals interspersed throughout the works of Bach, are grandly massive, it is true; but the real power—to repeat the definition that appears best to express the present meaning—of the choir, the fullness of tone that travels into all corners of a spacious building, the genuine majesty of sound, springs from that class of writing wherein every part has a melody independent of the others, with shorter or longer notes than they, and with a rhythm as different from theirs as is its accentuation. To make the voices of a choir sound many, let them sing a fugue or piece in which the parts are figuratively contrived in relation to each other; this is an axiom upon which every young writer may rest his total trust.

The Evangelist, represented by the tenor, resumes the story. Breaking in upon this, after the manner in which the multitudinous pieces intersperse the narrative in other works framed on the same model as the present, is a Chorus of the Wise Men, enquiring where the new-born King may be found; and, although the words stand not in the Scriptures, the same terse, dramatic manner vivifies them in the setting as those elsewhere given on Gospel authority, and the amplification of the text is justified by the effect. Interrupting the many-voiced question, an alto Recitative exclaims, "Seek Him within my breast," and tells of the peace which is His harbinger. The scene—

so it may be defined—is closed by a Choral, plainly harmonised as to counterpoint, but somewhat curiously as to the choice of chords and the keys through which it ranges.

An Air for bass (No. 47), in the key of F sharp minor, is a prayer for light to the heart; to which the minor form of the key gives earnestness of expression, but not melancholy. The ingenuity is conspicuous wherewith the bookwright has seized every suggestion of the sacred text upon which to found a comment that appropriates the situation to modern Christians, whose creed is transplanted to our northern regions from the sunny slopes of Palestine; and the genius is wonderful that has breathed a living soul into the half-metaphors, half-dogmas, of the German libretto, and thus given them a voice that speaks to the very heart of men.

Then the Evangelist resumes, telling how Herod and all Jerusalem were troubled. As different in the depth of their expression, as in the manner of their accompaniment, are all the reflective pieces of Recitative from those which relate the circumstances of the story. This is made obvious in the interrogatory for the alto, as to why we should be troubled at the thought that the Lord is nigh who brings us comfort and hope, as opposed to the matter that surrounds this episode. The narrative is continued to the effect that Herod consulted the Scribes and Pharisees, who quoted ancient prophecy to assure him that Bethlehem should be the birthplace of the Messiah; and these words of the learned are set to a kind of melody, quite rhythmical, but of the formal, rigid cast that would fit it to stand, from generation to generation, among foresayings that may not be disputed.

It is rare in Bach to meet with a piece for three solo voices, but here (No. 51) is a specimen. In this Terzetto the soprano begins with an expressive melody, "Ah! when shall we see salvation?" with which in turn the tenor also enters, when it is involved in the counterpoint of the other voice. These two change and interchange the principal part and the counterpoint throughout the composition. Anon, the contralto introduces a distinctly different theme, "Peace, for surely this is He," and this part maintains its independence of the other two, the word "Peace" being often brought as response to their complaining "Ah!" the interest of each subject never being allowed to fail. To add to the complication of the three vocal parts, there is an *obbligato* accompaniment for a solo violin, spread over a wide extent of compass, which enriches but not confuses them.

The contralto Recitative (No. 52) declares, still pursuing the thought just enunciated, that the heart of man is the Redeemer's throne; and the final Choral (No. 53) meekly protests the unworthiness of the seat for Him who should rule therein. This division closes as it begins, in the key of A, contrasted strongly in tonality to the last preceding part, but having, like that, affinity to the master-key, D, which controls the entire oratorio. Part V contains many incidents for admiration; but, popularly speaking, it is perhaps the least attractive portion of the work.

Part VI

The festive character of the music for the first and third day is renewed in that for the Festival of the Epiphany, the sixth and last division of the oratorio. It is not only that we have the glittering, rejoiceful tone of the trumpets and drums in the opening and closing numbers, but the jubilant spirit of which they are the voice now again shines

forth in fullest brightness. The first Chorus (No. 54) triumphantly, with faith as firm in His will as in His power, exhorts the Lord to defend us against the assaults of our foes. Amid all the grandeur of this movement, two incidents, each several times repeated, particularly strike the attention with their extreme modernness of character and their extreme beauty of effect. The bass progression with the harmony indicated by the figures

♯6	♮6	♮7	♯6
♮5	4		4
♯F	2	♯D	E
	E		

is one that may be found, indeed, in many a composition of yesterday; but, not to speak of its rare, or perhaps unique, employment a century and a half ago, its equally unexpected and brilliant effect in this situation is not excelled by any employment of the same course of chords in the latest writings, and its climax to a full close in the key of A major is most noble. Again, the bass progression

6	7	6
♭B	♮5	♯F
	♯3	
	E	

being shown by the context to be in the key of D major, is one of the gorgeous anticipations of the extremest use of chromatic harmony in the present day, which prove those mighty giants of the past to have stood, as it were in the clouds, overlooking all time to come, and proving that, whatever of good effect has since been produced, was foreseen, and indeed foreshadowed by them. These giants were Purcell, Handel, and Bach, for whom there are no words of sufficing reverence.

The Evangelist proceeds, relating how Herod sent for the Sages; his words of enquiry of them, and his declaration that he will follow them and worship, being allotted, as in all like cases, to another voice. The Recitative for soprano, assuming the purpose of the king to be feigned, addresses him as the type of evil; and the ensuing Air, "Naught against the power He wieldeth," symbolises man's helplessness against ill, if he be unassisted by heavenly support.

Nos. 58 and 60 pursue the Gospel story as to how the Wise Men made their offerings and, in obedience to a preternatural warning, departed without returning to the Jewish King. They are divided by the Choral, "Beside Thy cradle," which brings the act of worship and sacrifice home to us, who are reminded of the first oblations to the infant Deity. The tenor for a second time leaves the part of the Evangelist, and, in an accompanied Recitative, shows the unconcern we should feel at the departure of external riches, so long as we retain the priceless treasure of divine love. This leads to one of those pieces which are prominent amid the constant beauty of the whole, the Air in B minor for the same voice, "Ye foes of man," which, with deep feeling and entire sincerity, defies all might against one who is guarded by the shield of faith. A curious point of harmony marks the chief theme of this piece, the theme which begins it and is many times repeated in its course. There is a succession of 6ths

B	D	♯C	♯A
D	♯F	E	♯C

which naturally enough fits over a B bass; but then it is given again, over G in the bass, in spite of the sharp F, when it is followed by D bass, bearing a first inversion, and the effect is as good as the progression is rare. In the beginning of Mendelssohn's Octet for string-instruments is a like retention of the dominant note over a chord of the submediant, with a like leap from the bass note; and it is interesting to trace this prominently beautiful thought to its possible prototype.

No. 63 is somewhat like in structure to the last piece but one in the Matthew Passion. It is a Recitative, so styled, for the four solo voices; which, entering successively with the same phrase, are combined in constantly fuller and fuller harmony.

The music does some sort of violence to its definition, seeing that it is not possible, or, indeed, desirable of performance otherwise than in measured time; yet it justifies the title, Recitative, insomuch as it is not rhythmical, and declaims its four brief sentences, rather than sings them to a distinct melody. It is an introduction to the Choral that closes the entire work, which has the same melody as No. 5 in this oratorio—the melody that has now become familiar to English ears, from its use several times in the Matthew Passion. The tune is here employed as a song of triumph, to which end it is embroidered with interludes and counterpoint of exulting brightness, including the flourish of trumpets and drums, and passages that best bring out the tone of all the other instruments; and it peals from amid this din of joy, as would thunder peal through the turmoil of the elements, were thunder the voice of gladness instead of destruction. To compare its settings, as "Now, vengeance," with that as "How shall I fitly," is eminently interesting; but to extend the comparison to the five settings in that other work of Bach, and especially to compare the present grand outburst of joy with the last of those five, "If I should e'er forsake Thee," that most pathetic of all musical expressions of grief, displays perhaps the versatility of the tune, and certainly the mighty power of the master.

The Christmas Oratorio is of a nature, speaking of the music, to take quicker and firmer hold of popular attention than could the Passion, since it not only contains the joyous element which is entirely absent from the other, but also possesses far greater variety and contrast. A portion of it was publicly performed in 1868 at a concert of the Royal Academy of Music, under the direction of Mr. W. G. Cusins, and a portion also at one of the Concerts of Ancient and Modern Music at another period, under Herr Schachner's direction. (Parts I and II were sung at Boston, Mass., by the Handel and Haydn Society, in 1877.) It was first offered to a London audience in a shape approaching completeness, at a Concert of Mr. Barnby's Choir, which he conducted, on the 15th of December, 1873, when its reception warranted the above surmise, and gave fair ground to expect that it may become here a great and permanent favourite. The world must be the better and the wiser for familiarity with this noble music, and the double opportunity to hear it and to read it is most propitious to a true and wide knowledge of its beauty.

G. A. Macfarren.

CHRISTMAS ORATORIO

Part I

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS

CHORUS

Christians, be joyful, and praise your salvation,
Sing, for to-day your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him.

RECIT.—*Tenor*

Now it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be enrolled. And all went to enrol themselves, every one to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judæa, to the city of David which is called Bethlehem, for he was of the house and family of David, to enrol himself, with Mary his betrothed wife, being great with child. And while they were there, the days were fulfilled that she should be delivered.

RECIT.—*Alto*

See, now the Bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth
Doth stoop to mortal birth.

See now the Star of Jacob shining,
Its beams delight our eyes;
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

AIR.—*Alto*

Prepare thyself, Zion, with tender affection,
The purest, the fairest, this day to receive,
Thou must meet Him with a heart with love o'erflowing,
Haste, then, with ardour the Bridegroom to welcome.

CHORAL

How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O Fount of Light, shine brightly
Upon my darken'd heart,
That I may serve Thee rightly,
And know Thee as Thou art.

RECIT.—*Tenor*

And she brought forth her first-born Son, and she wrapped Him in swaddling clothes, and laid Him in a manger, because there was no room for them in the inn.

CHORAL AND RECIT.

Sopranos

For us to earth He cometh poor,
Our redemption to secure,
And rich in heaven to make us stand,
All number'd with His Angel-band.
O Lord, have mercy!

Bass Solo

Who rightly can the love declare
That fills our tender Saviour's breast?
Yea, who can understand, or share
His grief for man by sin oppressed?
Himself the Son of God will give,
That we may be redeem'd and live;
So now for this as Man behold Him born.

ARIA.—*Bass*

ghty Lord, and King all-glorious,
our true, for man victorious,
thly state Thou dost disdain.
who all things doth sustain,
o all state and pomp supplieth,
lowly manger lieth.

CHORAL

Ah! dearest Jesus, Holy Child,
Make Thee a bed, soft, undefil'd,
Within my heart, and there recline,
And keep that chamber ever Thine.

Part II

ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS

SYMPHONY

RECIT.—*Tenor*

d there were shepherds in the same
y, abiding in the field, keeping watch
heir flocks by night. And lo, an angel
Lord stood by them, and the glory
Lord shone round about them, and
vere sore afraid.

CHORAL

forth, O beauteous, heavenly light,
d usher in the morning;
epherds, shrink not with affright,
hear the angel's warning.

Child, now weak in infancy,
onfidence and joy shall be,
ower of Satan breaking,
eace eternal making.

RECIT.—*Soprano and Tenor*

d the angel said to them, Be not
; behold! I bring you good tidings of
joy, which shall be to all the people.
-day is born to you in the city of Da-
Saviour, which is Christ the Lord.

RECIT.—*Bass*

God to Abraham revealed,
the shepherds doth accord
see fulfilled.
epherds, lo! our gracious Lord
purposes unfoldeth.
That blessing which, in days of old,
He to a shepherd first foretold,
A shepherd first beholdeth.

ARIA.—*Tenor*

Haste, ye shepherds, haste to meet Him;
Why should ye delay to greet Him?
Haste this gracious Child to see,
Glad and joyful ye should be,
Of His wondrous love partaking,
Him your hope and comfort making.

RECIT.—*Tenor*

And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

CHORAL

Within yon gloomy manger lies
The Lord who reigns above the skies:
Within the stall where beasts have fed
The Virgin-born doth lay His head.

RECIT.—*Bass*

O haste ye, then! ye shepherds, go,
Since you this wonder know,
And seek for God's Almighty Son,
Within a manger lying lowly;
And there, beside that cradle holy,
In sweet harmonious tone,
Sing all with one accord,
To soothe your infant Lord.

ARIA.—*Alto*

Slumber, belovèd, and take Thy repose,
Soon wilt Thou waken, our joy and salvation.
O! may Thy breast find gladness and rest
In our heartfelt exultation.

RECIT.—*Tenor*

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying—

CHORUS

Glory to God in the highest, and peace on the earth unto men in whom He is well pleased.

RECIT.—*Bass*

'Tis right that angels thus should sing,
To us this day such joy doth bring;
Come, then! our voices let us raise,
And join with them in songs of praise.

CHORAL

With all Thy hosts, O Lord, we sing,
And thanks and praise to Thee we bring:
For Thou, O long-expected Guest!
Hast come at length to make us blest.

Part III

ON THE THIRD DAY OF THE FESTIVAL OF CHRISTMAS

CHORUS

Hear, King of angels! though falter our voices;
O! when Thy Zion before Thee rejoices,
Let her endeavour be pleasing to Thee,
Hear us, O Lord, when we offer our praises,
Hear when Thy Zion glad thanksgiving raises,
Joying Thy mighty salvation to see.

RECIT.—*Tenor*

And when the angels were gone from them into heav'n, the shepherds said one to another—

CHORUS

Let us even now go to Bethlehem, and see this thing which is come to pass, which the Lord hath made known to us.

RECIT.—*Bass*

He bids us comfort take,
And free His Israel doth make;
Relief to Zion hither sendeth,
And all our sorrow endeth.
Ye shepherds, see what He hath done,
Haste, make His glory known.

CHORAL

The Lord hath all these wonders wrought,
His great love these gifts hath brought;
Then let all Christian men rejoice,
And give Him thanks with cheerful voice.
Lord, have mercy.

DUET.—*Soprano and Bass*

Lord, Thy mercy, Thy compassion,
Comforts us, and sets us free.
Of Thy wondrous love and kindness,
Thou dost heal our sin and blindness,
And our gracious Advocate Thou wilt be.

RECIT.—*Tenor*

And they came with haste, and found both Mary and Joseph, and the Babe lying in the manger. And having seen it, they made known abroad concerning the saying

which had been spoken unto them about this Child. And all that heard it wonder'd at the things which had been spoken unto them by the shepherds. But Mary kept all these things, and ponder'd them in her heart.

ARIA.—*Alto*

Keep, O my spirit, this blessing and wonder
Close within thyself contained.
O! by the wonders thy Saviour hath shew'd thee,
Of His great mercy, be thy feeble faith sustained!

RECIT.—*Alto*

Yes, yes! my heart will keep and ponder
The things that in this hour of grace,
To its own happiness,
It learns about this heavenly wonder.

CHORAL

Thee with tender care I'll cherish,
Live to Thee, die to Thee;
Thus I shall not perish;
But with Thee abide for ever,
Joyfully, peacefully,
Where life endeth never.

RECIT.—*Tenor*

And the shepherds returned, glorifying and praising God for all the things which they had heard and seen, even as it was told unto them.

CHORAL

Rejoice, and sing! Your gracious King
As Man is born, and lays aside His glory;
He is ador'd as Christ and Lord,
And every tongue repeats the wondrous story.

Part IV

ON NEW YEAR'S DAY, THE FESTIVAL OF THE CIRCUMCISION

CHORUS

Come and thank Him, come and praise Him,
Fall before God's throne of grace.
God's own Son, of His mercy, is our Saviour and Redeemer;
God's own Son all the foes of man subdueth.

RECIT.—*Tenor*

And when eight days were fulfill'd for the circumcising of the Child, His name was called Jesus, which was so called of the angel before He was conceived in the womb.

DUET.—*Soprano and Bass*

Bass (RECIT.)

Immanuel, beloved Name,
To save mankind He came.
For me doth Jesus live,
Himself for me doth Jesus give.
And evermore within my sight
I will near Jesus dwell.
My Jesus all my joy doth make,
And bids my spirit comfort take.

Soprano (ARIOSO)

Jesus, Thou that for me livest,
Bridegroom of my waiting heart,
Thou Thyself that for me givest,
Bearing e'en death's bitter smart.

Bass (ARIOSO)

Come! I will with delight embrace Thee,
And never shall my heart release Thee;
Ah! then take me to Thee!

Bass (Recit.)

When death o'ertakes me, Thou alone
My strength and stay shalt be;
In need, distress, perplexity,
I look and long for Thee.
And in the hour of death
What shall my comfort be?
Lord Jesus, when I die,
I shall not die eternally.
Thy Name upon me Thou dost write,
Which puts the fear of death to flight.

Air.—*Soprano*

Ah! my Saviour, I entreat Thee,
Tell me, should I fear to greet Thee?
Should Thy Name inspire dismay?
Nay, Thou Saviour sayest, nay.

Should I now from death be flying?
Nay, Thou dost in mercy say:
Or before Thy face be joying?
Yea, Thou Saviour sayest, yea.

Duet.—*Soprano and Bass*

Jesu, Thou my joy and pleasure,
My redemption that hast won,
King and Shepherd, Light and Sun,
Thou my portion, hope and treasure,
Ah! how shall I worthily,
O Lord Jesus, honour Thee?
'Tis well! Thy Name, O Lord, alone within my heart shall dwell,
And I in bliss to Thee will still be turning,
When all my heart with love to Thee is burning;
Lord Jesus, teach Thou me to honour Thee.

Air.—*Tenor*

'Tis Thee I would be praising ever,
My Saviour, give me power and skill,
And all my heart with ardour fill.
Strengthen me, that Thy mercy worthily to praise I may endeavour.

Choral

Jesus, who didst ever guide me,
Jesus, my strong helper be:
Jesus, save, whate'er betide me,
Jesus, make me trust in Thee;
Jesus, let Thy grace attend me,
Jesus, still from sin defend me.

Part V

ON THE SUNDAY AFTER NEW YEAR'S DAY

Chorus

Glory be to God Almighty,
Glory, thanks and praise be giv'n.
All the earth doth worship Thee,
Thou that wilt our Father be,
Thou that wilt henceforth grant our utmost longings,
And bring Thy children with joy unto heaven.

Recit.—*Tenor*

Now when Jesus was born in Bethlehem, in the land of Judah, in the days of Herod the King, behold, there came Wise Men from the East to Jerusalem, saying—

Chorus and Recit.

Chorus

Where is the new-born King of the Jews?

Alto Solo

Seek Him within my breast,
For with me He vouchsafes to rest.

Chorus

For we have seen His star in the East, and are come to worship Him.

Alto Solo

Rejoice that you this light behold,
That doth its kindly beam unfold.
My Saviour, Thou, Thou art the light
That shall upon the Gentiles shine;
Thy beams shall make their darkness bright,
And they shall surely hail it Thine.
How pure, how clear that light must be,
That shines, O Lord, from Thee.

CHORAL

All darkness flies before Thy face,
The shades of night to day give place,
In Thy ways lead us ever,
That from Thy sight and glorious light
Our hearts may wander never.

AIR.—*Bass*

O Lord, my darken'd heart enlighten, and shew to Thy servant the brightness of Thy face. Thy word doth shed upon the pathway of life the guiding light of grace, and suffers not therefrom my footsteps to wander.

RECIT.—*Tenor*

And when Herod the King heard it, he was troubled, and all Jerusalem with him.

RECIT.—*Alto*

With fear why are ye taken?
Why should the presence of the Lord
In you such dread awaken?
O! greet with thankfulness
The love He is revealing!
He comes that He may bless
Our sinful race with perfect healing.

RECIT.—*Tenor*

And gathering together all the chief priests and scribes of the people, he enquirèd of them where the Christ should be born. And they said to him, in Bethlehem, in the land of Judah, for thus it is written by the Prophet: And thou Bethlehem, in the land of Judah, art in no wise the least among the princes of Judah, for out of thee shall come forth a leader that shall be Shepherd of my people Israel.

TERZET.—*Soprano, Alto and Tenor*

Ah! when shall we see salvation?
Ah! when comes our consolation?
Peace, for surely this is He!
Jesus, ah! then come to me.

RECIT.—*Alto*

My Lord is King alone!
Each heart that for His glory liveth,
Itself to Him that freely giveth,
Shall be the Saviour's throne.

CHORAL

This proud heart within us swelling
Is no palace rich and fair,
But a dark and gloomy dwelling,
Till Thou deign to enter there.
When Thy grace within it beameth,
Full of heavenly light it seemeth.

Part VI

ON THE FESTIVAL OF THE EPIPHANY

CHORUS

Lord, when our haughty foes assail us,
O! may it for our peace avail us
To rest upon Thy mighty pow'r.
Our only trust, do Thou befriend us,
All needful strength and succour send us,
To keep us safe in danger's hour.

RECIT.—*Tenor and Bass*

Then Herod callèd the Wise Men privily, and learned of them exactly what time the star appear'd. And he sent them to Bethlehem, and said, Go your way, and enquire exactly for the young child, and

when ye have found Him, bring me word, that I may come and worship Him also.

RECIT.—*Soprano*

Thou traitor, thou but seek'st the Lord to kill,
And triest ev'ry craft to work on Him thy will.
But He whose pow'r no tongue can tell
Is kept in all His ways.
E'en now thy false and wicked heart,
In spite of all its craft, its trait'rous part
Before the Lord thou seek'st to kill displays.

AIR.—*Soprano*

Naught against the pow'r He wieldeth
Can our feeble arm prevail,
Naught doth all our might avail.
When His voice th' Almighty shews,
All the earth before Him yieldeth,
Fall at once His haughty foes;
Them no pride from ruin shieldeth.

RECIT.—*Tenor*

And they, when they had heard the King, went their way. And lo! the star which they had seen in the east went before them, until it came and stood over where the young child was. When they saw the star they rejoicèd exceedingly, and coming into the house, they saw the young child with Mary His mother; and falling down, they worshippèd Him, and having openèd their treasures, they offer'd Him gold, frankincense, and myrrh.

CHORAL

Beside Thy cradle here I stand,
O Thou that ever livest,
And bring Thee with a willing hand
The very gifts Thou givest.
Accept me; 'tis my mind and heart,
My soul, my strength, my ev'ry part,
That Thou from me requirest.

RECIT.—*Tenor*

And being warnèd of God in a dream that they should not return to Herod, they departed by another way to their own land.

RECIT.—*Tenor*

Depart! enough, my treasure I retain,
With me He doth remain,
And while I live will not forsake me;
He to His kind embrace,
With soft and gentle grace
And sweetest tenderness will take me.
Now as my bridegroom I receive Him,
And all my heart's devotion give Him;
Full well I know He loveth me,
And I, too, love Him heartily,
And for His honour live.
What foe from me this joy can rend
That He vouchsafes to give?
Thou, Jesus, art my constant friend,
And in distress I cry to Thee—
Help, Lord, my shield and succour be.

AIR.—*Tenor*

Ye foes of man, your might is shaken,
Dismay no more in me ye waken,
My strength, my shield is ever near!
What though with fear ye strive to fill me,
And threaten in your rage to kill me?
Behold! my Saviour dwelleth here.

RECITATIVE SOLI

O'er us no more shall fears of hell,
No more shall sin or death prevail:
Our Saviour, Jesus, will not fail.

CHORAL

Now vengeance hath been taken
On all the foes of man,
And Christ doth end in triumph
The conflict He began.

Sin, Death, and Hell, and Satan,
Their mighty Victor own;
And Man doth stand forgiven
Before His Father's throne.

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2.	Recitative (*Tenor*)	Now it came to pass in those days	14
3.	Recitative (*Alto*)	See now the Bridegroom	15
4.	Air (*Alto*)	Prepare thyself, Zion	16
5.	Choral	How shall I fitly meet Thee	21
6.	Recitative (*Tenor*)	And she brought forth her first-born Son	22
7.	Choral (*Sopranos*)	For us to earth He cometh poor	23
	Recitative (*Bass*)	Who rightly can the love declare	23
8.	Aria (*Bass*)	Mighty Lord, and King all-glorious	26
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Part II

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13.	Recitative (*Tenor, Soprano*)	And the angel said to them	39
14.	Recitative (*Bass*)	What God to Abraham revealèd	40
15.	Aria (*Tenor*)	Haste, ye shepherds	41
16.	Recitative (*Tenor*)	And this is the sign to you	46
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19.	Aria (*Alto*)	Slumber, belovèd	48
20.	Recitative (*Tenor*)	And suddenly there was with the angel	53
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Part III

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29.	Duet (*Soprano and Bass*)	Lord, Thy mercy	73
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35.	Choral	Rejoice and sing	89

21600

Part IV

No.			Page
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38.	Duet (*Bass and Soprano*)	Immanuel, belovèd Name	102
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Part V

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57.	Air (*Soprano*)	Naught against the power	173
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60.	Recitative (*Tenor*)	And being warnèd of God	181
61.	Recitative (*Tenor*)	Depart! enough	181
62.	Air (*Tenor*)	Ye foes of man	183
63.	Recitative Soli	O'er us no more the fears of hell	189
64.	Choral	Now vengeance hath been taken	191

21600

Christmas Oratorio

Part I

On the First Day of the Festival of Christmas

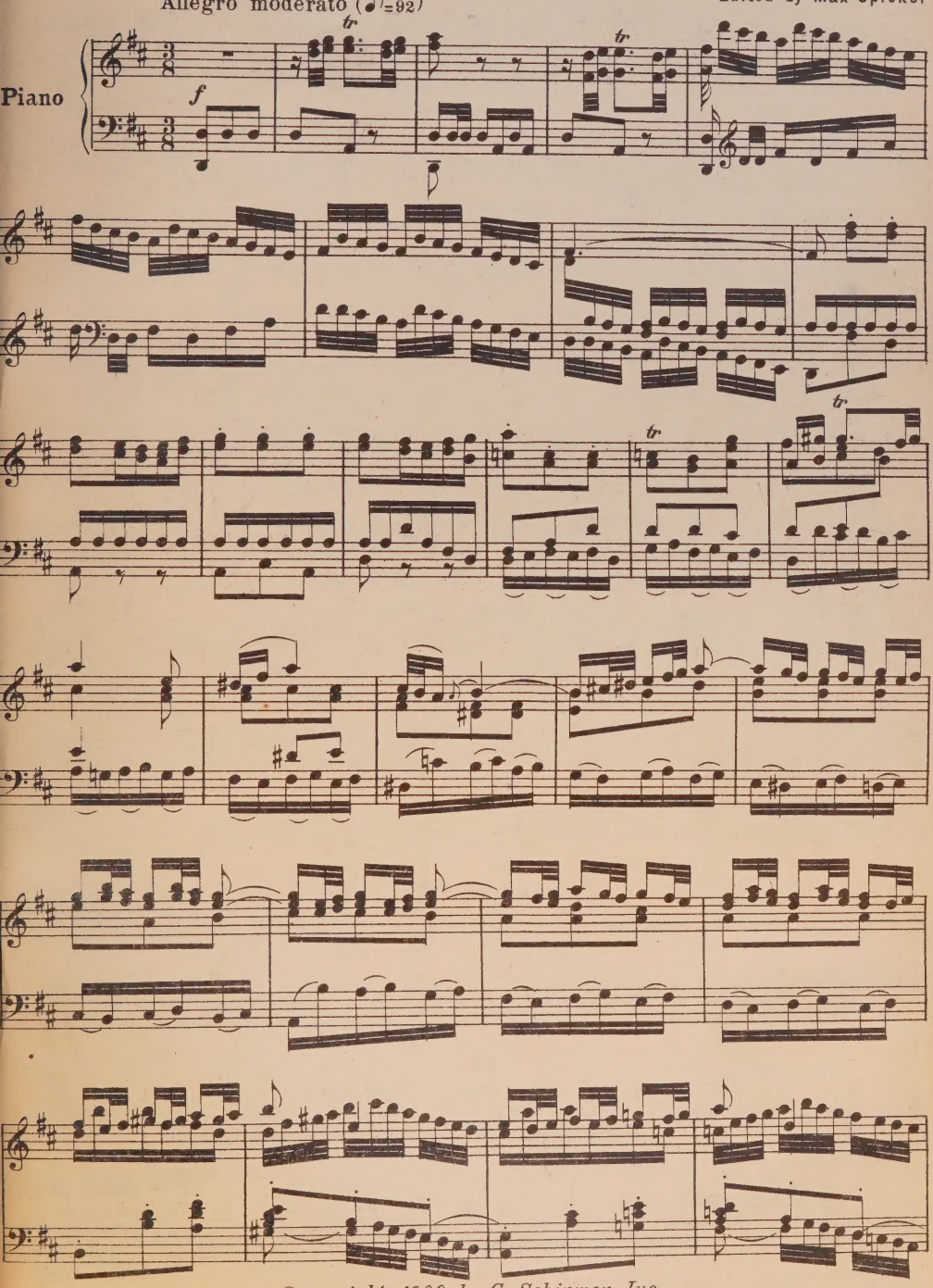
No 1. "Christians, be joyful"

Chorus

J. S. Bach
Edited by Max Spicker

Allegro moderato (♪=92)

Piano



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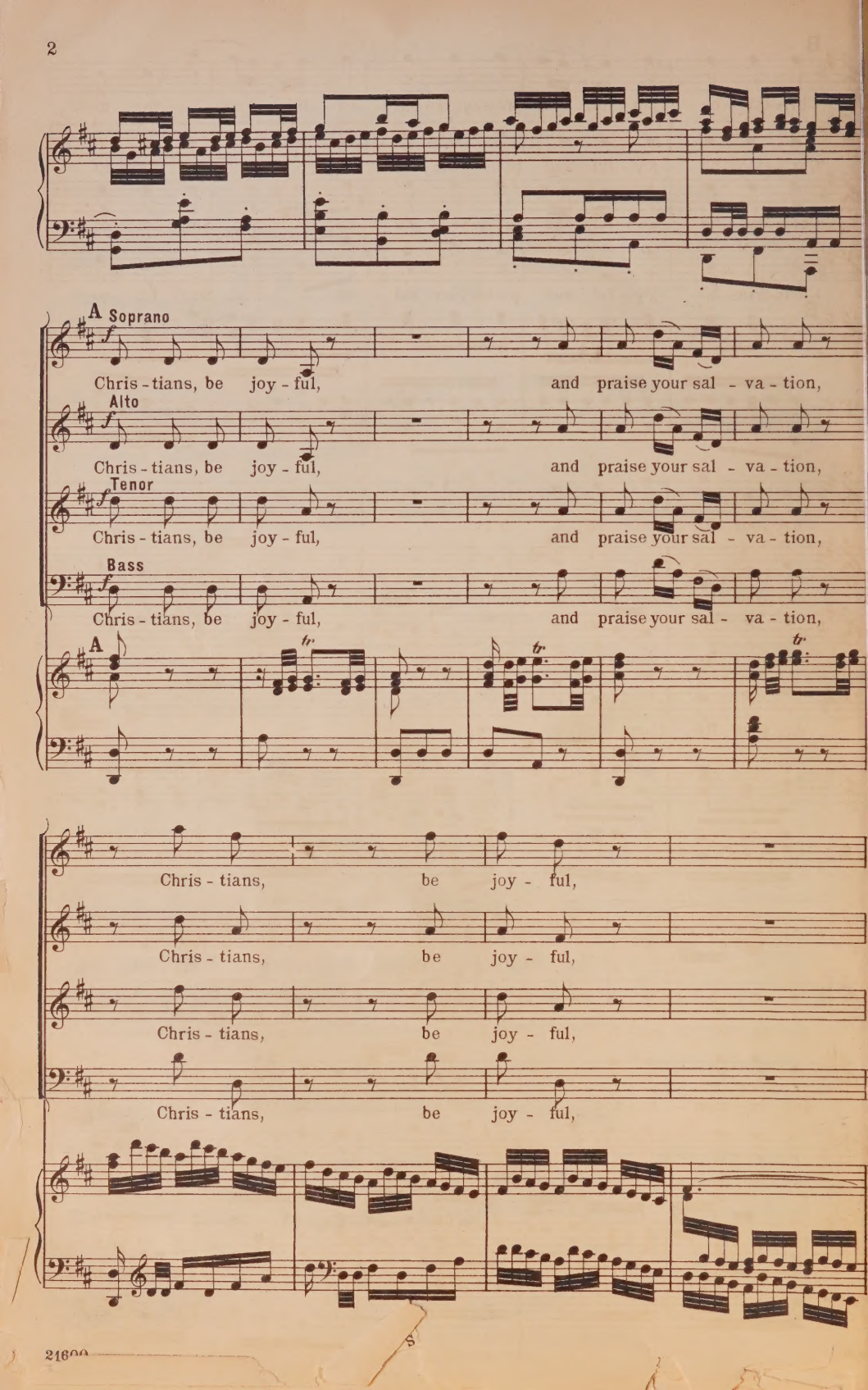

A Soprano
Chris - tians, be joy - ful, and praise your sal - va - tion,
Alto
Chris - tians, be joy - ful, and praise your sal - va - tion,
Tenor
Chris - tians, be joy - ful, and praise your sal - va - tion,
Bass
Chris - tians, be joy - ful, and praise your sal - va - tion,
A
Chris - tians, be joy - ful,
Chris - tians, be joy - ful,
Chris - tians, be joy - ful,
Chris - tians, be joy - ful,

B

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

B

C

day your Re - deem - er is born;

day your Re - deem - er is born; Cease to be

day your Re - deem - er is born; Cease to be fear - ful, for -

day your Re - deem - er is born; Cease

C

Cease to be fear - ful, for - get la - men - ta - tion,

fear - ful, for - get la - men - ta - tion, cease to be

get la - men - ta - tion, cease to be fear - ful, for -

to be fear - ful, for - get la - men - ta - tion, cease

cease to be fear-ful, for - get la - men - ta - tion, for -

fear - ful, for - get la - men ta - - tion, cease

get la - men - ta - - tion, cease to be

to be fear - - ful, for - get

get la - men - ta - tion, for - get, for - get la - men-

to be fear-ful, for - get yea, for - get la - men-

fear - ful, cease to be fear - - ful, for - get la - men-

la - men - ta - tion, for - get la - men-

D

D

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

E

ta - tion, Haste with thanks - giv - - ing to

ta - tion, Haste with thanks - giv - - ing to

ta - tion, Haste with thanks - giv - - ing to

ta - tion, Haste with thanks - giv - - ing to

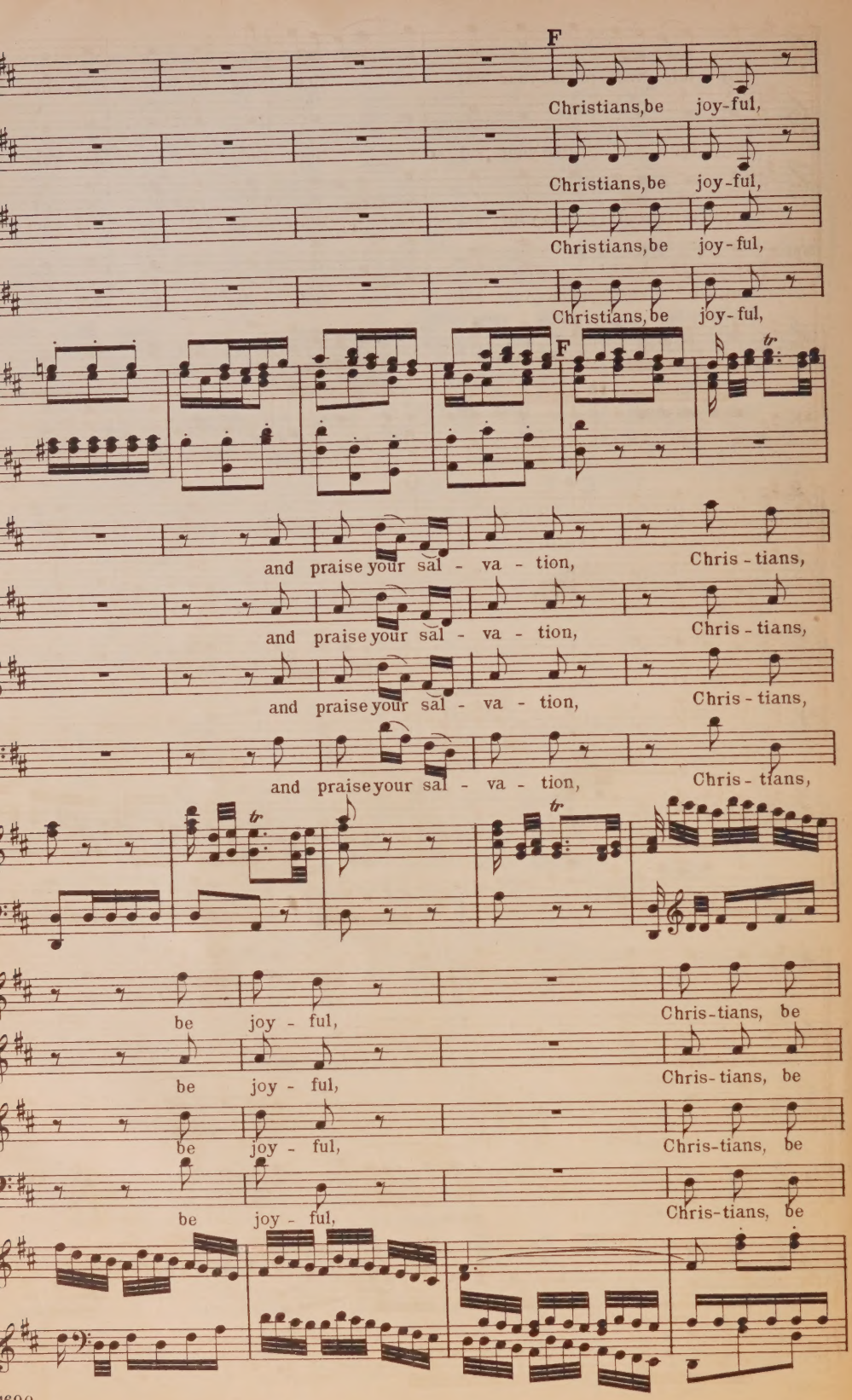
E

greet this glad morn!

greet this glad morn!

greet this glad morn!

greet this glad morn!


F
Christians, be joy-ful,
Christians, be joy-ful,
Christians, be joy-ful,
Christians, be joy-ful,
F
tr
and praise your sal - va - tion, Chris - tians,
and praise your sal - va - tion, Chris - tians,
and praise your sal - va - tion, Chris - tians,
and praise your sal - va - tion, Chris - tians,
tr
tr
be joy - ful, Chris-tians, be
be joy - ful, Chris-tians, be
be joy - ful, Chris-tians, be
be joy - ful, Chris-tians, be

joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -

joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -

joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -

joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -

G

deem - er is born; Cease

deem - er is born; Cease to be

deem - er is born; Cease to be fear-ful, for -

deem - er is born; Cease to be fear-ful, for - get la - men -

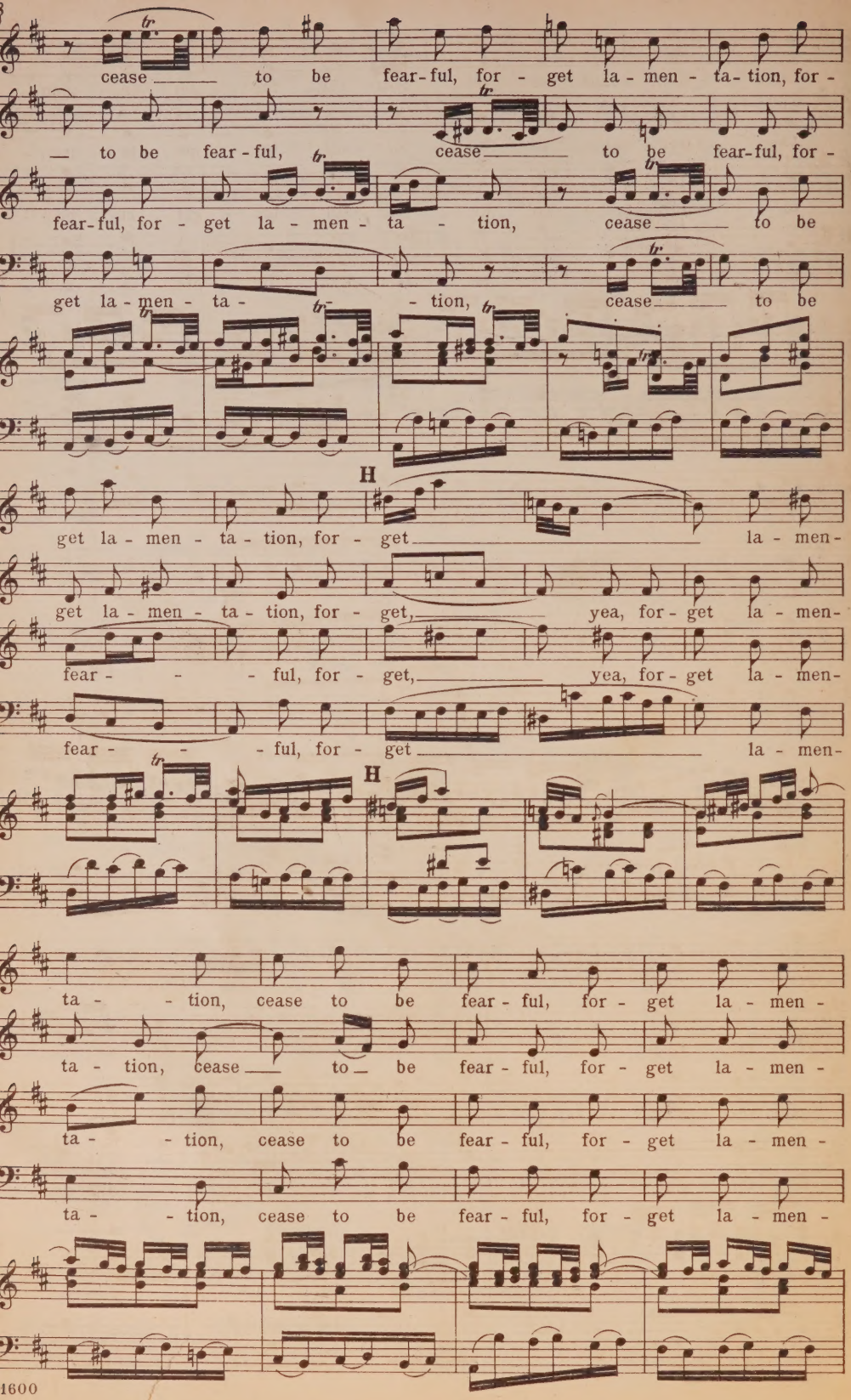
G

to be fear - ful, for - get la - men - ta - tion,

fear - ful, for - get la - men - ta - tion, cease

get la - men - ta - tion, cease to be

ta - tion, cease to be fear - ful, for


cease to be fear-ful, for - get la - men - ta - tion, for -
— to be fear - ful, cease to be fear-ful, for -
fear-ful, for - get la - men - ta - tion, cease to be
get la - men - ta - tion, cease to be
H
get la - men - ta - tion, for - get la - men-
get la - men - ta - tion, for - get, yea, for - get la - men-
fear - - ful, for - get, yea, for - get la - men-
fear - - ful, for - get la - men-
H
ta - tion, cease to be fear - ful, for - get la - men -
ta - tion, cease to be fear - ful, for - get la - men -
ta - tion, cease to be fear - ful, for - get la - men -
ta - tion, cease to be fear - ful, for - get la - men -

ta- - tion, cease to be fear - ful, for - get la - men -

ta- - tion, cease to be fear - ful, for - get la - men -

ta- - tion, cease to be fear - ful, for - get la - men -

ta- - tion, cease to be fear - ful, for - get la - men -

ta - tion, Haste with thanks - giv - - - ing to

ta - tion, Haste with thanks - giv - - - ing to

ta - tion, Haste with thanks - giv - - - ing to

ta - tion, Haste with thanks - giv - - - ing to

Fine I

greet this glad morn!

greet this glad morn! Come, let_ us_

greet this glad morn! Come, let_ us_ wor - ship and fall down be -

greet this glad morn! Come, let_ us_ wor - ship and

Fine I

p

Come, let_ us_ wor - ship and fall down be - fore

wor - ship and fall down be - fore

fore Him, come let_ us_ wor - - - ship,

fall down be - fore

Him, and fall down be - fore

come, let_ us_ wor - - - ship, come, let_ us_

K

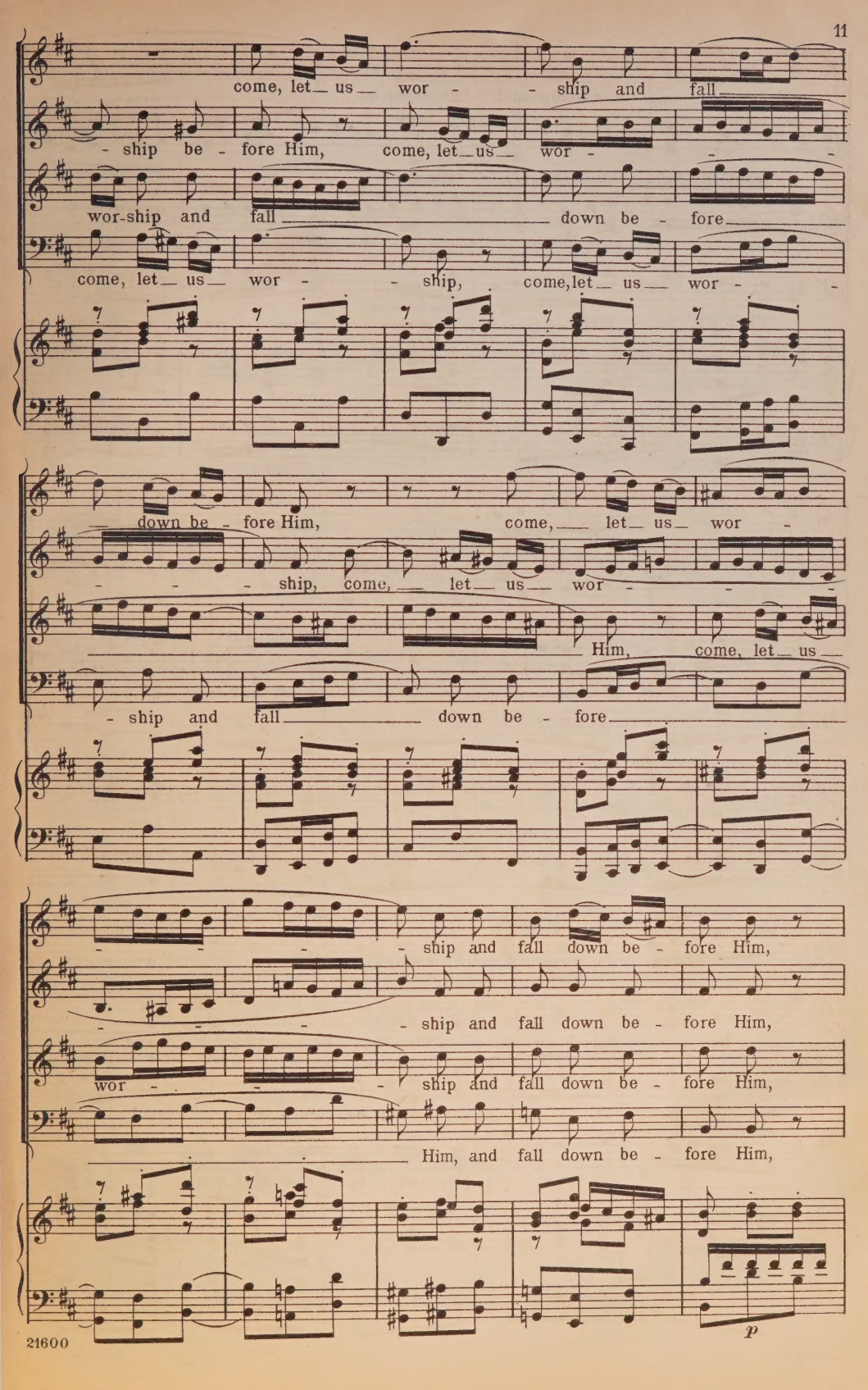
Him, and fall down be - fore Him,

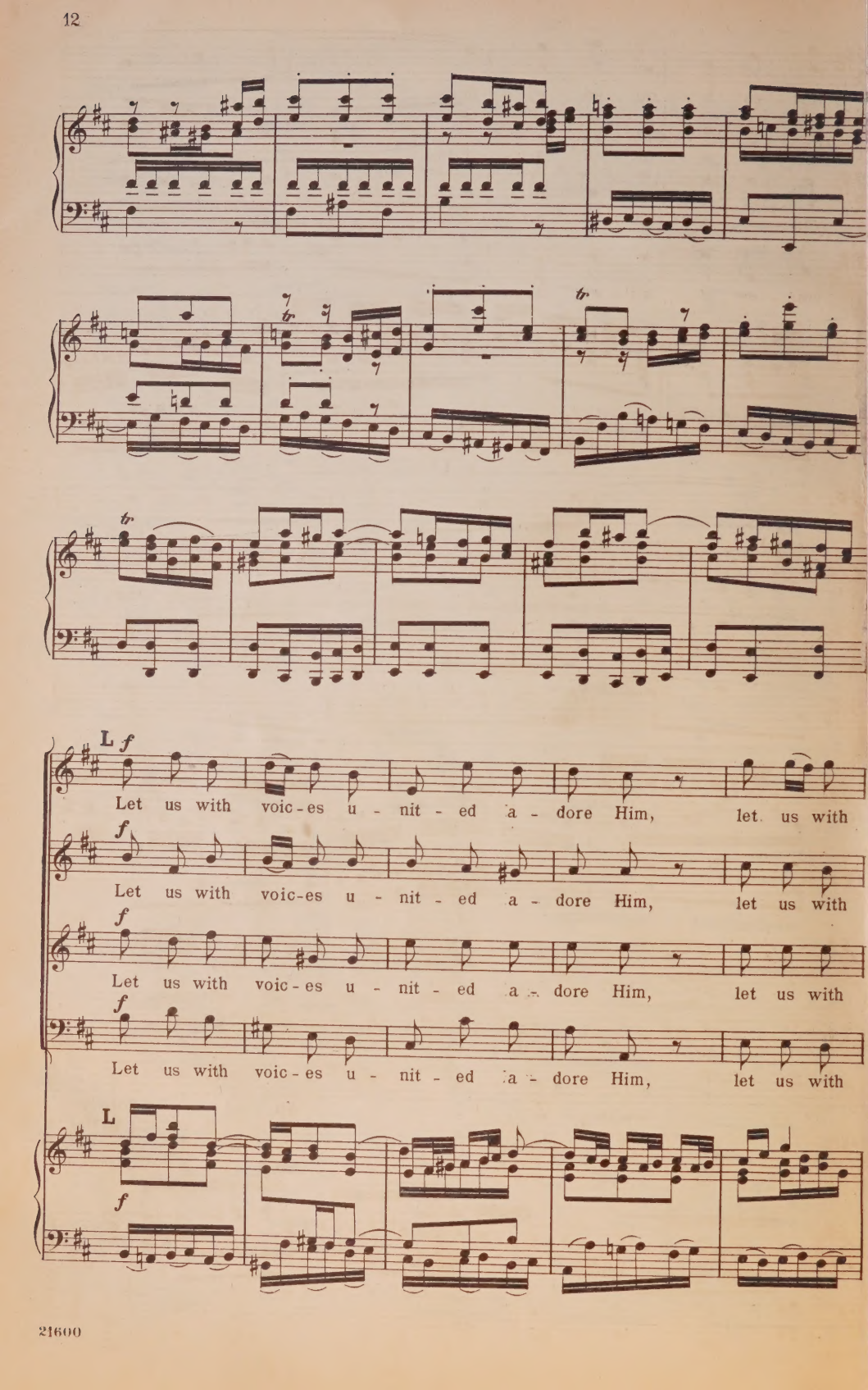
Him, and fall down be - fore Him, come, let_ us_ wor - -

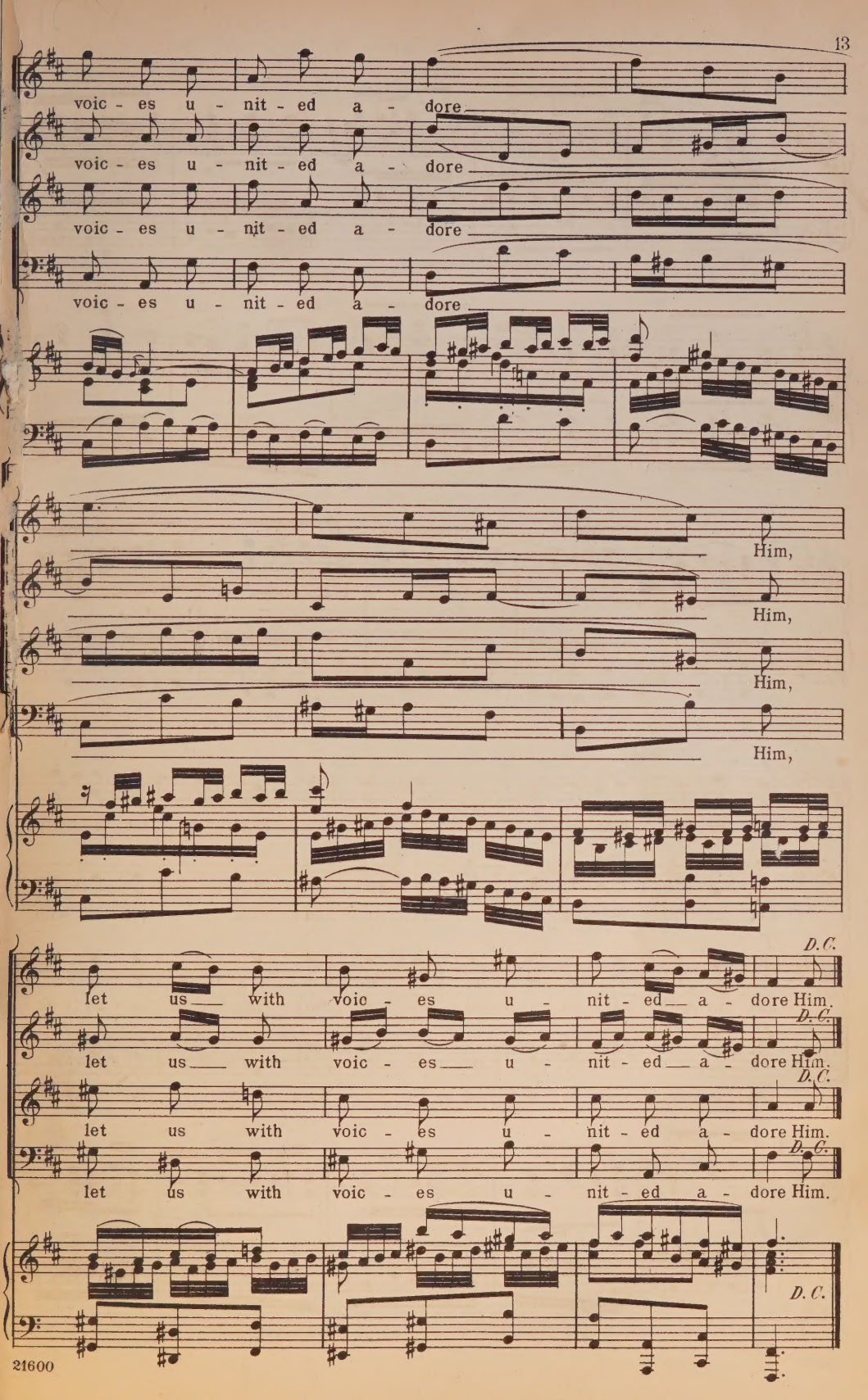
wor - ship and fall down be - fore Him, come, let_ us_

Him, and fall down be - fore Him,

K


come, let us wor - ship and fall
ship be - fore Him, come, let us wor -
wor-ship and fall down be - fore
come, let us wor - ship, come, let us wor -
down be - fore Him, come, let us wor -
ship, come, let us wor -
Him, come, let us
ship and fall down be - fore
ship and fall down be - fore Him,
ship and fall down be - fore Him,
wor - ship and fall down be - fore Him,
Him, and fall down be - fore Him,
p


L f
Let us with voic-es u - nit - ed a - dore Him, let us with
f
Let us with voic-es u - nit - ed a - dore Him, let us with
f
Let us with voic-es u - nit - ed a - dore Him, let us with
f
Let us with voic-es u - nit - ed a - dore Him, let us with
L
f


voic - es u - nit - ed a - dore
voic - es u - nit - ed a - dore
voic - es u - nit - ed a - dore
voic - es u - nit - ed a - dore
Him,
Him,
Him,
Him,
let us with voic - es u - nit - ed a - dore Him.
let us with voic - es u - nit - ed a - dore Him.
let us with voic - es u - nit - ed a - dore Him.
let us with voic - es u - nit - ed a - dore Him.
D. C.
D. C.
D. C.
D. C.
D. C.

No. 2. "Now it came to pass in those days"

Recit.

The Evangelist (Luke ii: 1-6)

Voice (Tenor)

Piano

Now it came to pass in those days, that there went out a de-

cree from Cæ-sar Au-gus-tus, that all the world should be en-roll'd. And

all went to en-roll them-selves, ev-'ry-one to his own cit-y. And there al-so went

up Jo-seph from Ga-li-lee, out of the cit-y of Na-zar-

eth, in-to Ju-dæ-a, to the cit-y of Da-vid which is call-ed Beth le-

hem, for he was of the house and fam-i-ly of Da-vid, to en-

rol him-self, with Ma-ry his be-trothed wife, be-ing great with child. And

while they were there, the days were ful-fill'd that she should be de-

No. 3. "See now the bridegroom"

Recit.

The Evangelist (Alto)

Adagio (♩)=66)

Voice

Piano

p

liv-er'd. See, now the Bride groom, full of grace,

The he-ro of King Da-vid's race, To save and heal the earth Doth stoop to mor-tal

birth. See now the Star of Ja-cob shining, Its beams de-light our eyes; Up,

Zi - on, and for - get thy sad re - pin - ing, For high thy bliss doth rise.

No. 4. "Prepare thyself, Zion"

Air

Allegretto grazioso (♪ = 100)

Voice

Piano

f

Alto

Pre - pare thy - self, Zi - on, with ten - der af - fec - tion, The pur - est, the fair - est, this day to re - ceive, the

pur- est, the fair- est; pre - pare thy-self, Zi - on,

A

with ten-der af - fec-tion, pre-

pare thy - self, Zi - on, with ten - der af - fec - tion, the pur - est, the-

fair - est, this day to- re - ceive, pre - pare thy - self, Zi - on, with

ten - der af - fec - tion, the pur - est, the fair - est, this day to-

B

ceive, the fair-est, the pur-est; pre-pare thy-self,

p

Zi-on, with ten-der af-fec-tion,

f *p* *f*

pre-pare thy-self, Zi-on, with ten-der af-fec-tion, the pur-est, the

p

C

fair-est, this day to re-ceive.

f

Fine

D

Thou must meet Him with a heart_ with love_ o'er -

p

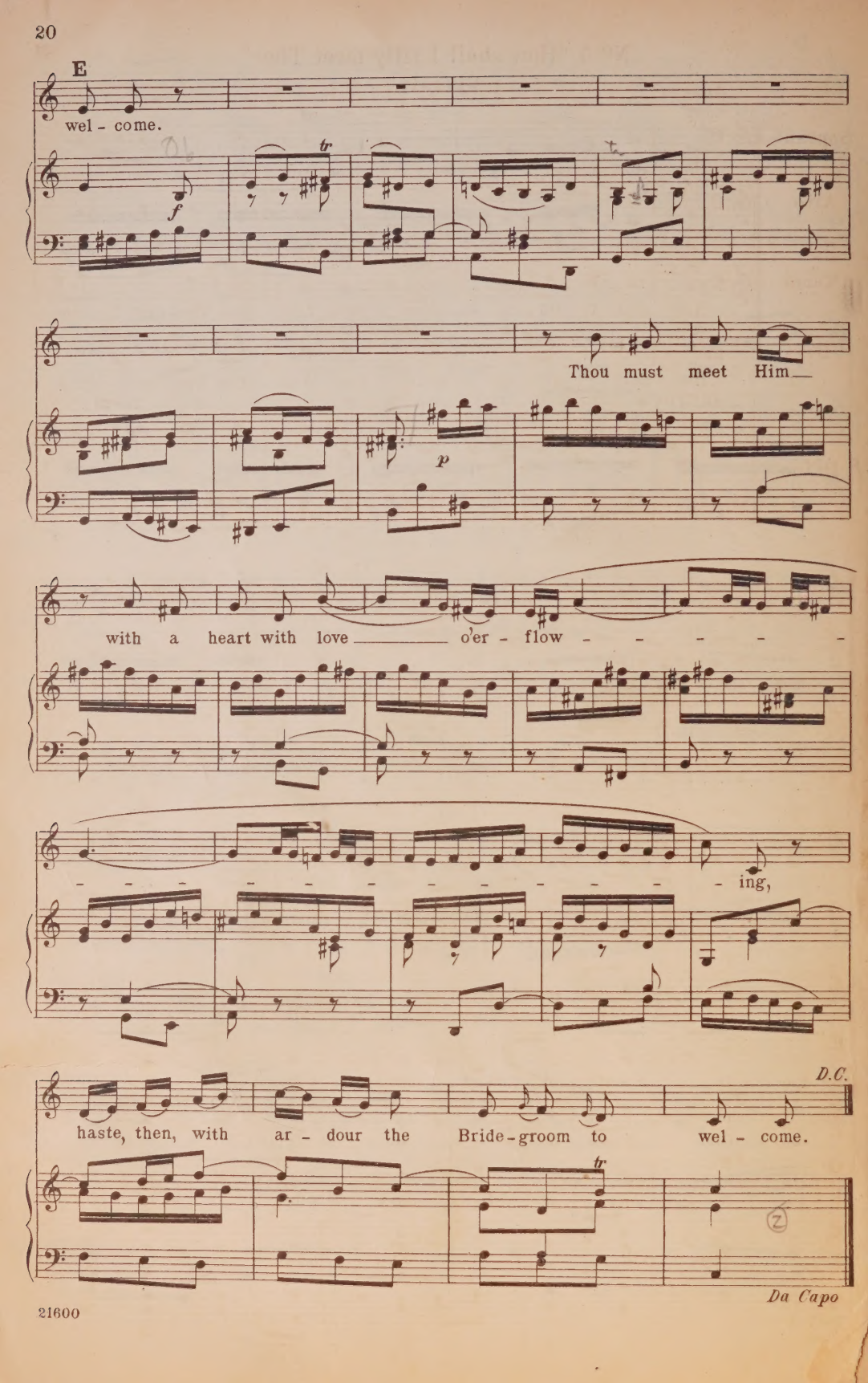
flow - ing, with a heart_ with love_ o'er - flow - ing!

Haste, then, with ar - dour the Bride-groom to wel - come, haste, then,

haste,_____ then, with ar - dour the Bride - - - -

- groom to_ wel - come, haste,_____ then, with ar - dour the Bridegroom to

tr


E
wel - come.
f
tr
Thou must meet Him
p
with a heart with love o'er - flow - - -

No. 5. "How shall I fitly meet Thee"

Choral

Adagio

Soprano: How shall I fit - ly meet Thee, And give Thee wel - come due? The na - tions long to greet Thee, And I would greet Thee, too. O Fount of light, shine bright - - ly Up -

Alto: How shall I fit - ly meet Thee, And give Thee wel - come due? The na - tions long to greet Thee, And I would greet Thee, too. O Fount of light, shine bright - - ly Up -

Tenor: How shall I fit - ly meet Thee, And give Thee wel - come due? The na - tions long to greet Thee, And I would greet Thee, too. O Fount of light, shine bright - - ly Up -

Bass: How shall I fit - ly meet Thee, And give Thee wel - come due? The na - tions long to greet Thee, And I would greet Thee, too. O Fount of light, shine bright - - ly Up -

Piano: Adagio (♩ = 42)

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

p

right - - ly, And know Thee as Thou art.

p

right - - ly, And know Thee as Thou art.

p

right - - ly, And know Thee as Thou art.

p

right - - ly, And know Thee as Thou art.

p

No 6. "And she brought forth her first-born Son"

Recit.

The Evangelist (Tenor)
(Luke ii: 7)

Voice

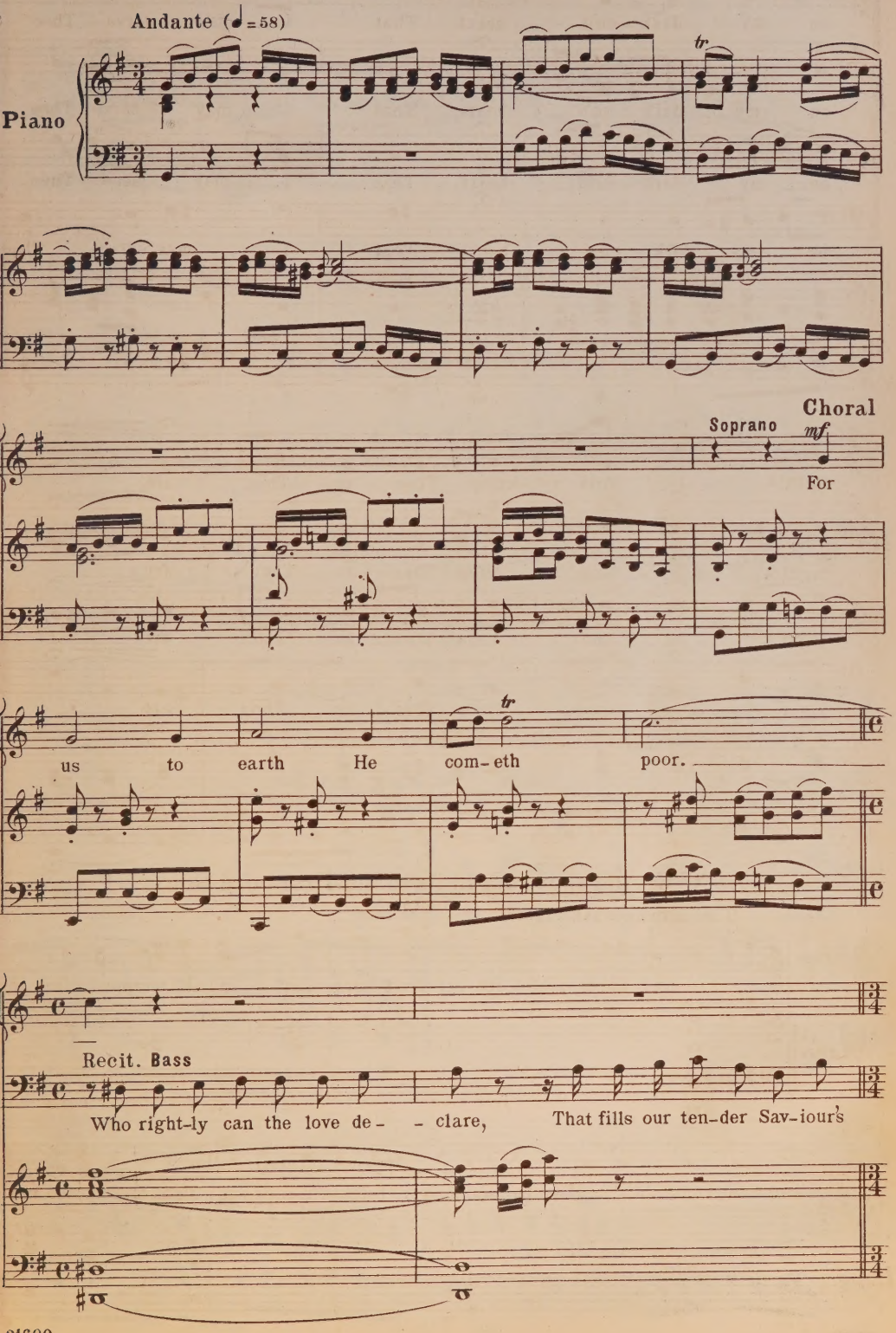
And she brought forth her first-born Son, and she wrapped Him in

Piano

swad-dling clothes, and laid Him in a man-ger, because there was no room for them in the inn.

No. 7. "For us to earth He cometh poor"

Choral and Recit.



A Andante

breast,

Soprano

mf

Our re - demp - tion to se - cure?

Recit. Bass

Yea, who can un-der-stand, or

share, His grief for man by sin op - press'd?

B Andante

Soprano

mf

And rich in

heav'n to make us stand,

Recit. Bass

Himself the Son of God will give, That we may be redeem'd, and

C Andante

live,

Soprano *mf*

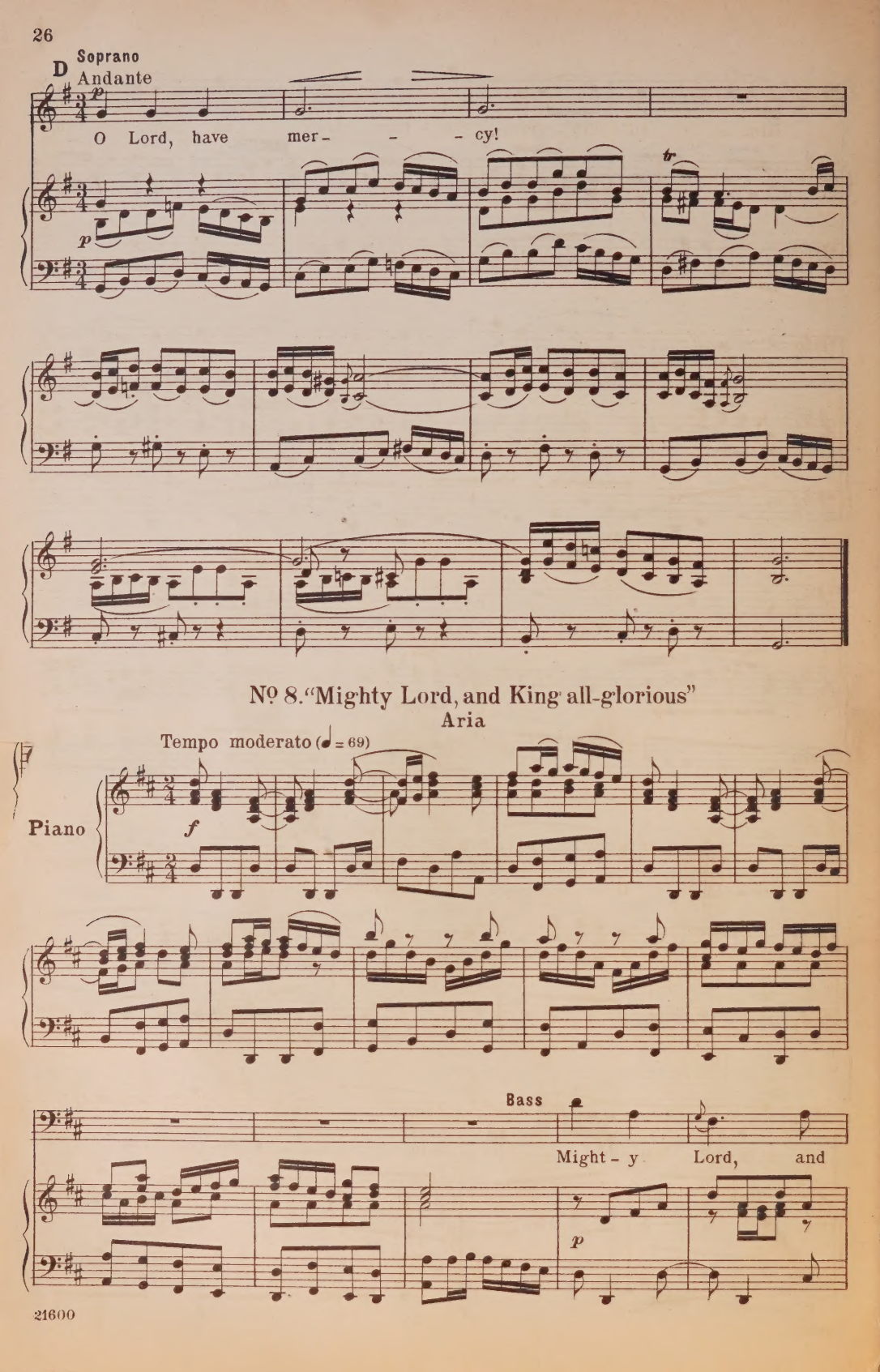
All

num - ber'd, num - ber'd with His an - - gel -

band.

Recit. Bass

So now for this as Man behold Him born.


D
Soprano
Andante
p
O Lord, have mer - - - cy!
tr
p
Nº 8. "Mighty Lord, and King all-glorious"
Aria
Tempo moderato (♩ = 69)
Piano
f
Bass
Might - y Lord, and
p

King all - glo - rious, Sav - iour true, for man vic-

to - rious, Earth - - ly state Thou dost dis - dain, Thou dost dis-

A

dain. Might - y Lord, and King all - glo - rious,

tr

Sav - iour true, for man vic - to - rious, Earth -

tr

- ly state Thou dost dis - dain. Might - y Lord,

B

might - y Lord, and King all - glo - rious, Earth-ly state Thou

dost dis - dain, Thou dost dis - dain. Might - y Lord, and

King all - glo - rious, Sav - iour true, for man vic - to -

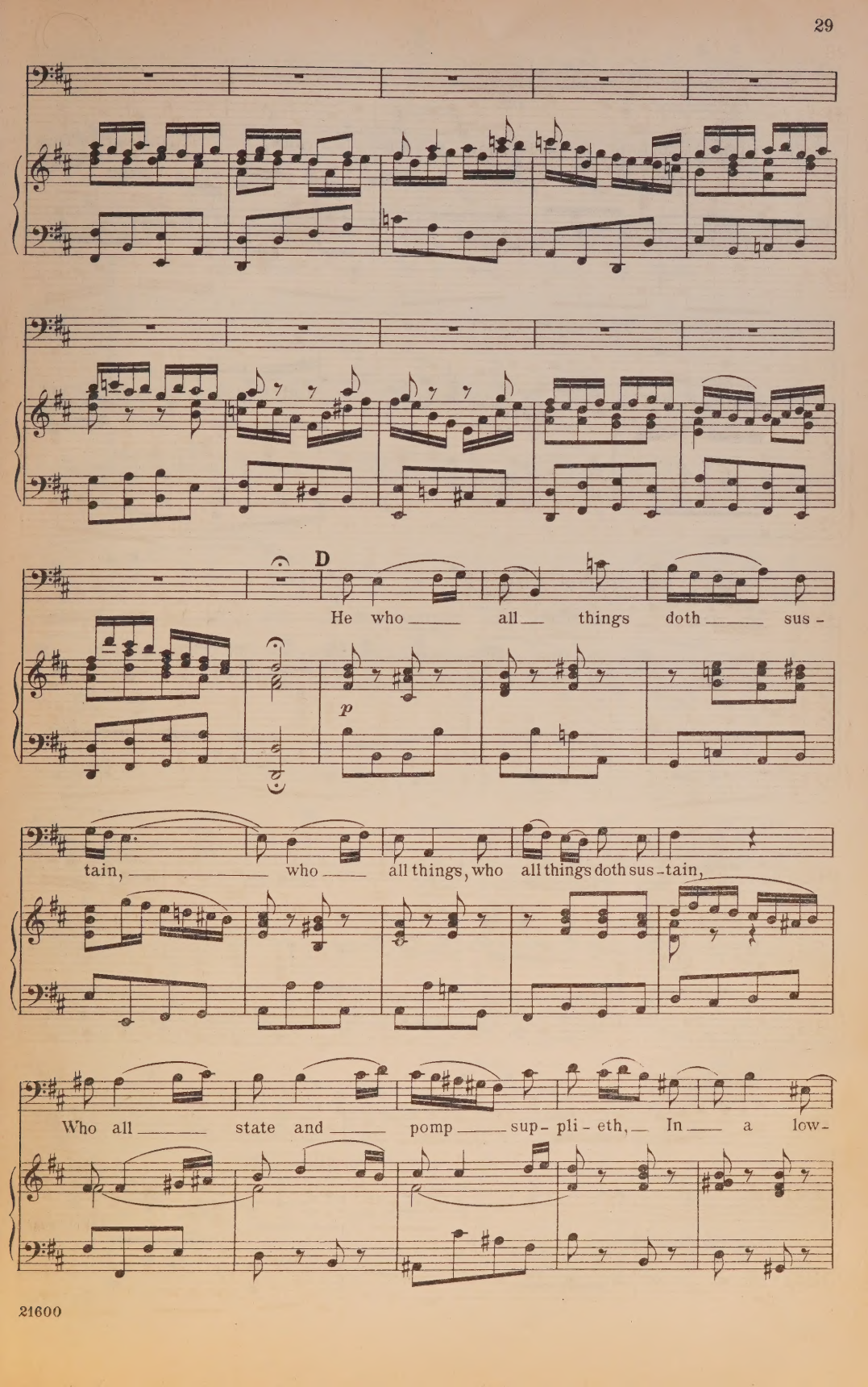
tr tr

- rious, Earth - - - - ly state Thou dost dis - dain,

C

Thou dost dis - dain.

pp f


D
He who all things doth sus-
p
tain, who all things, who all things doth sus-tain,
Who all state and pomp sup- pli- eth, In a low-

E

- ly manger li - - eth.

He who all things, who all things doth sus - tain,

who all things doth sus - tain, Who all state

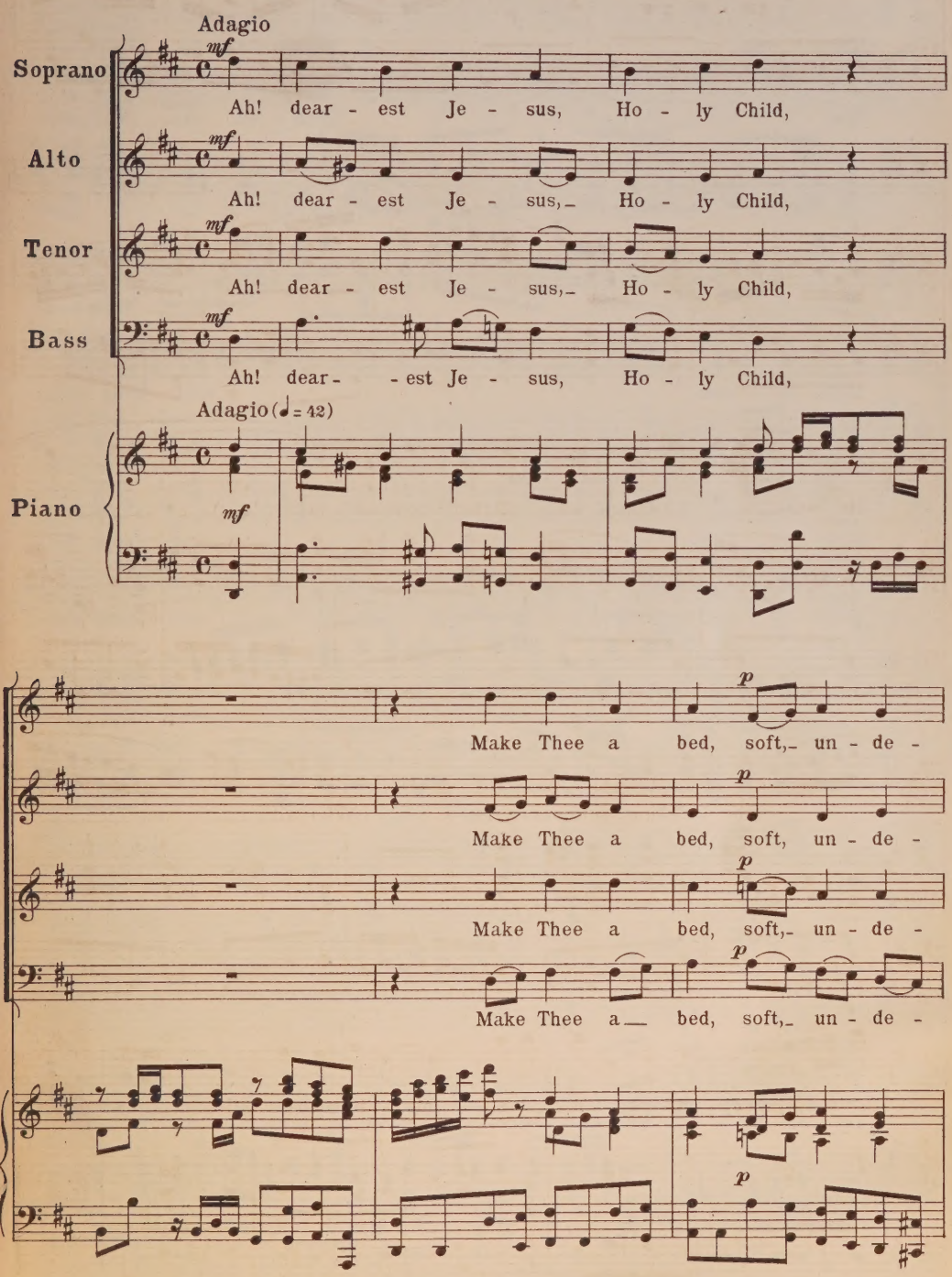
and pomp sup - pli - eth, In a low - ly manger li - - eth.

D. C.

Da Capo

Nº 9. "Ah! dearest Jesus"

Choral



fil'd, With - in my heart, and

fil'd, With - in my heart, and

fil'd, With - in my heart, and

fil'd, With - in my heart, and

mf

there re - cline, And keep that

there re - cline, And keep that

there re - cline, And keep that

there re - cline, And keep that

cham-ber ev - er Thine.

cham-ber ev - er Thine.

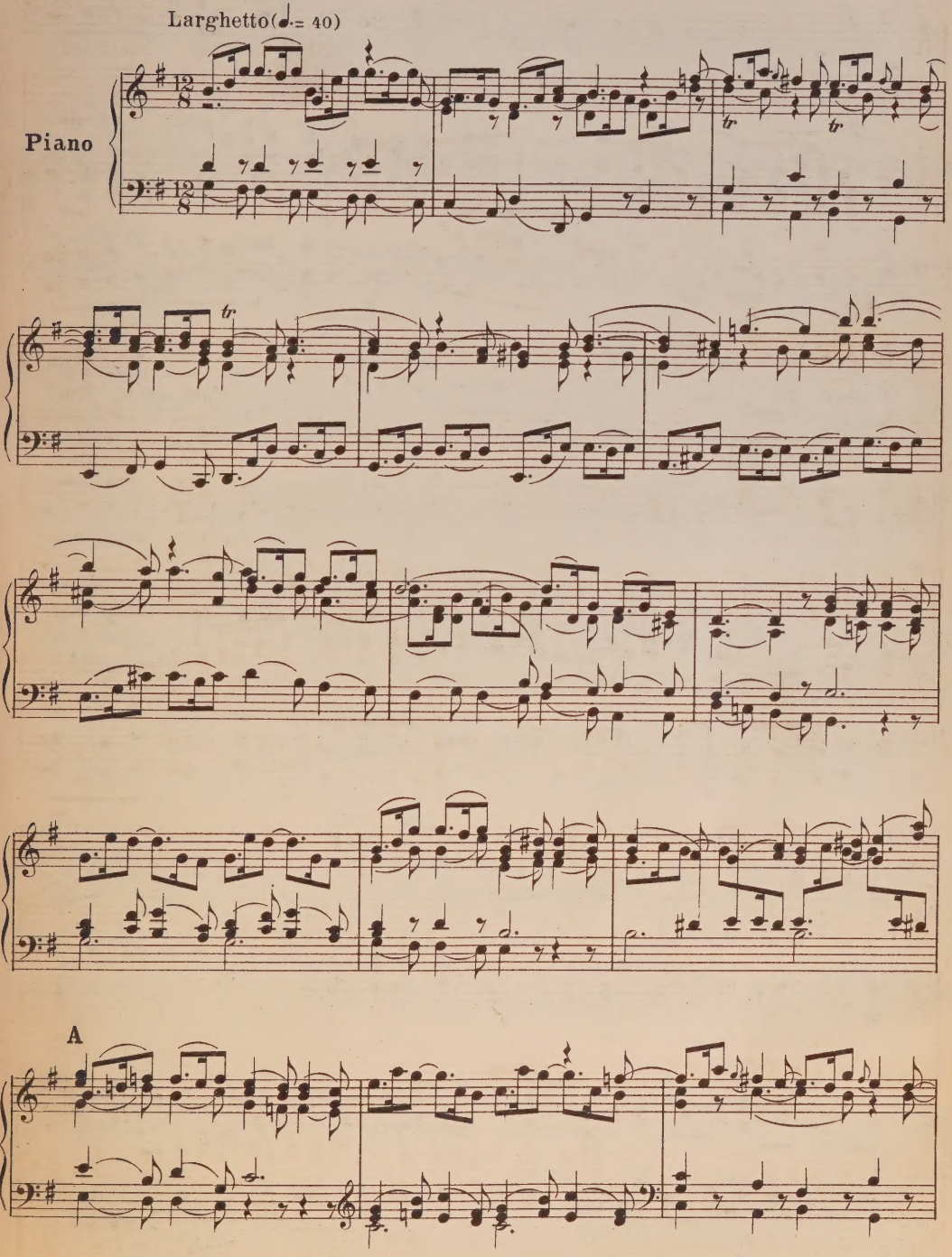
cham-ber ev - er Thine.

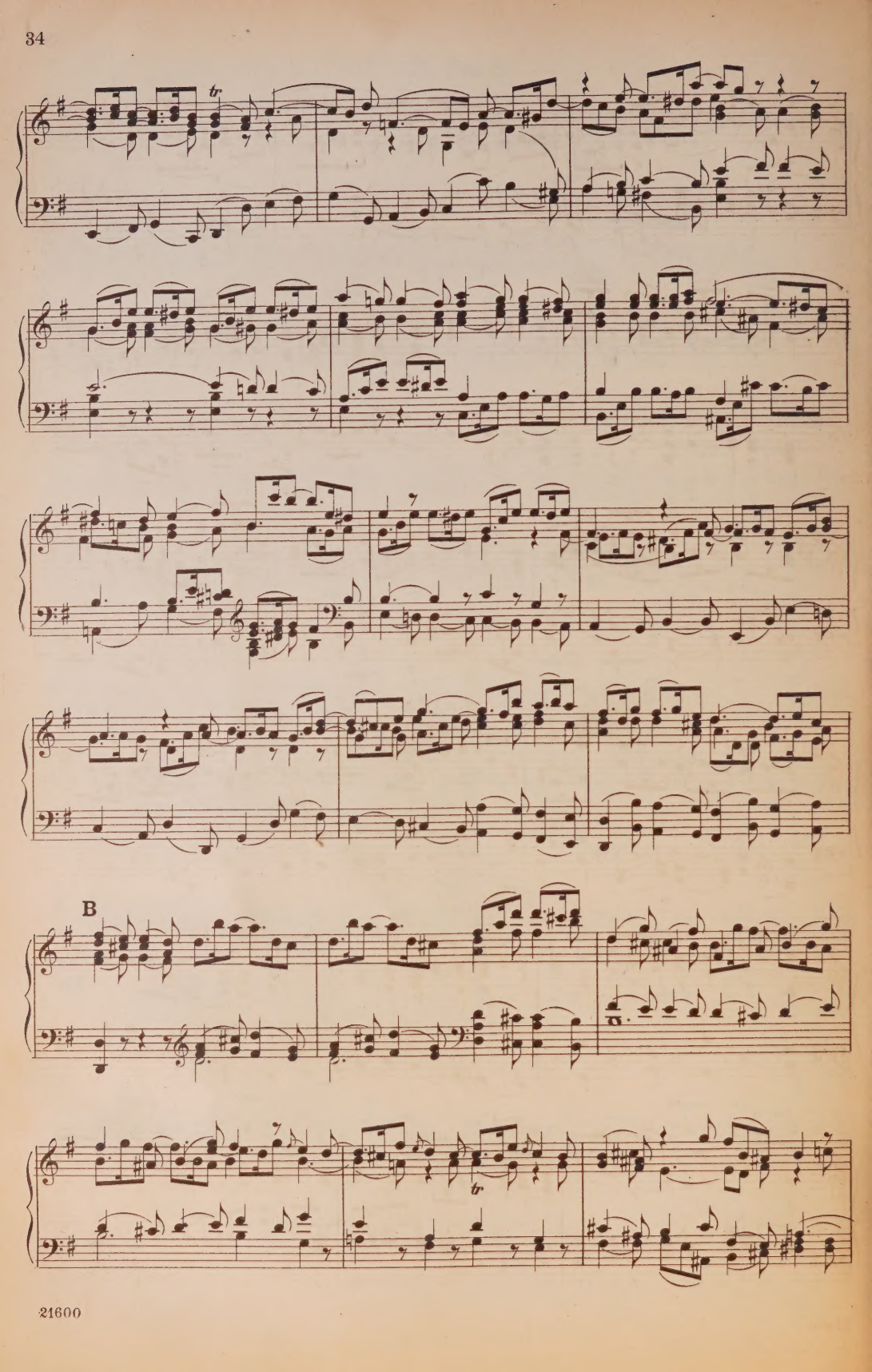
cham-ber ev - er Thine.

Part II

On the Second Day of the Festival of Christmas

№ 10. Symphony




B

C

tr tr tr

D

ten.

cresc.

f

cresc.

f

dim.

p

Ped.

No. 11. "And there were Shepherds"

Recit.

The Evangelist (Tenor) (Luke ii: 8, 9)

Voice

Piano

And there were shep-herds in the same coun-try, a-

bid-ing in the field, keep-ing watch o-ver their flocks by night. And lo,

an an-gel of the Lord stood by them, and the glo-ry of the Lord shone

dim.

round a-bout them, and they were sore a-fraid.

p

No. 12. "Break forth, O beauteous, heavenly Light."

Choral

Adagio

Soprano

f

Break forth, O beautous, heavnly light And ush-er in the morn-ing; Ye

Alto

Break forth, O beautous, heavnly light And ush-er in the morn-ing; Ye

Tenor

f

Break forth, O beautous, heavnly light And ush-er in the morn-ing; Ye

Bass

Break forth, O beautous, heavnly light And ush-er in the morn-ing; Ye

Adagio (♩ = 40)

Piano

f

shep-herds, shrink not with af-fright, But hear the an-gel's warn - ing. This

shep-herds, shrink not with af-fright, But hear the an-gel's warn - ing. This

shep - herds shrink not with af-fright, But hear the an-gel's warn - ing. This

shep-herds, shrink not with af-fright, But hear the an-gel's warn - ing. Th

cresc. *ff*

Child, now weak in in - fan-cy, Our con - fi - dence and joy shall be, The

Child, now weak in in - fan-cy, Our con - fi - dence and joy shall be, The

cresc. *ff*

Child, now weak in in - fan-cy, Our con - fi - dence and joy shall be, The

Child, now weak in in - fan-cy, Our con - fi - dence and joy shall be, The

cresc. *ff*

p

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

p

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

pow'r of Sa - tan break - ing, Our peace e - ter - nal mak - ing.

p

Nº 13. "And the Angel said to them"

Recitative

The Evangelist (Tenor) (Luke ii: 10, 11) **The Angel** (Soprano)

Voice

And the An-gel said to them: Be not a - fraid, Be-

Piano

p *p*

hold, I bring you good tid-ings of great joy, which shall be to all the

peo - ple. For to-day is born to you in the cit - y of

Da - vid a Sav - iour, which is Christ the Lord.

No. 14. "What God to Abraham revealèd"

Recitative

Bass

Voice

Piano

p

What God to A-bra-ham re-veal-ed, He to the shepherd doth ac-

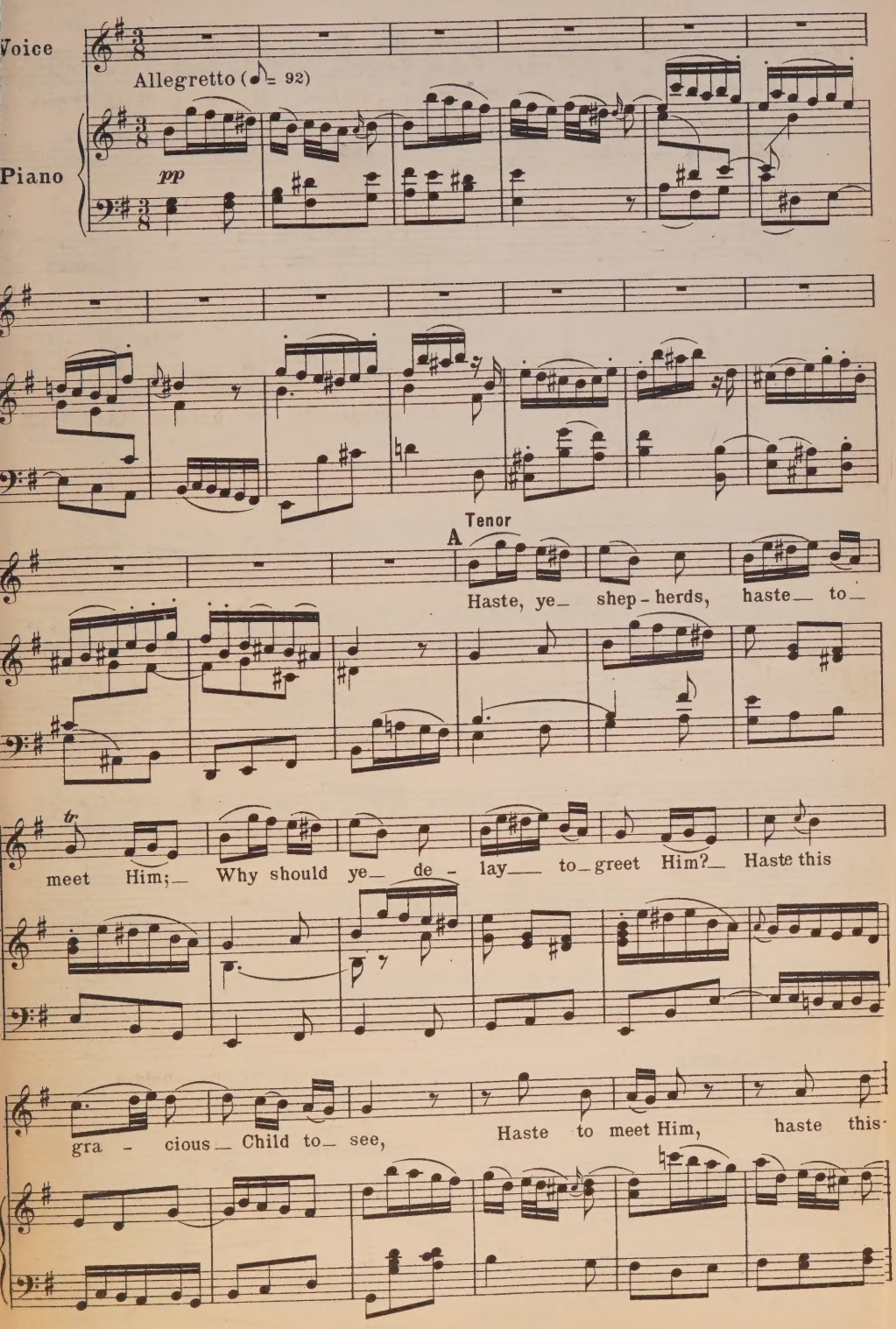
cord To see ful-fil-led. To shep-herds, lo! our gra-cious Lord His

pur-pos-es un-fold-eth. That bless-ing which, in days of old,

He to a shep-herd first fore-told, A shepherd first be-holdeth.

Nº 15. "Haste, ye Shepherds"

Aria



B

gra - cious Child to see. Haste, ye-

shep - herds, haste to meet Him, Why should ye de - lay to-

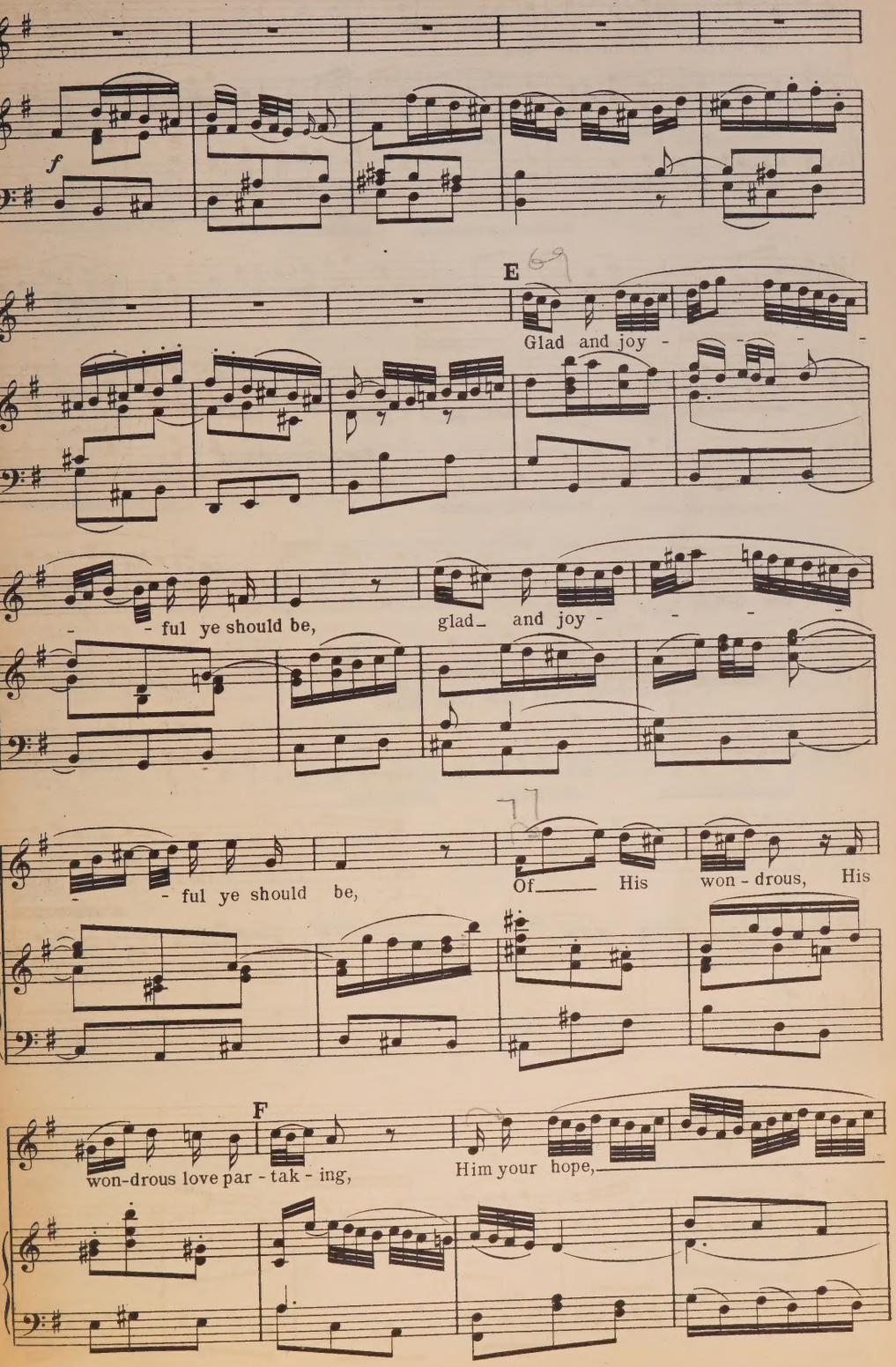
C

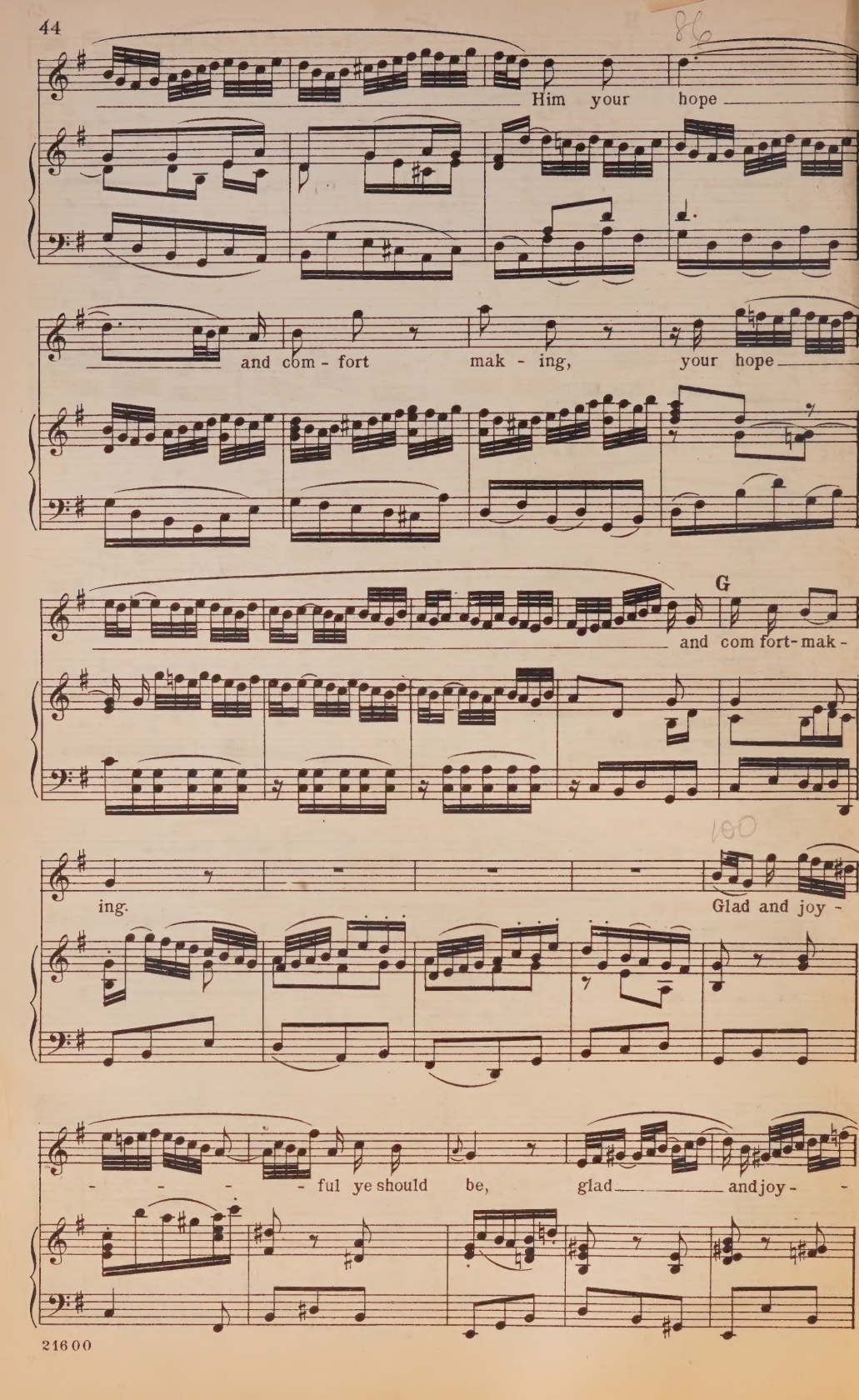
greet Him. Haste this gra - cious Child to see, haste,

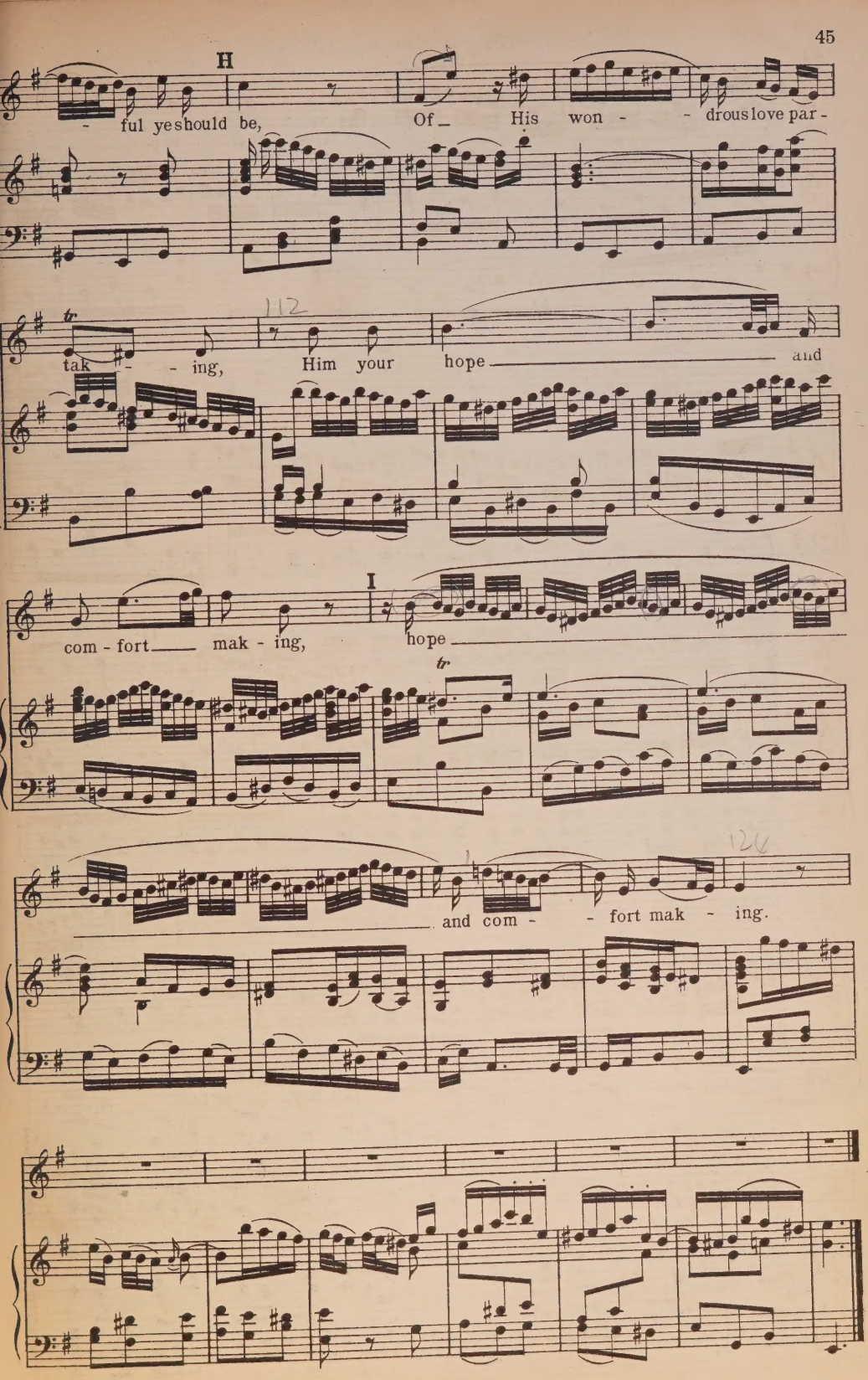
haste this gra - cious

D

Child to see.


f
E
Glad and joy - - - -
- ful ye should be, glad and joy - - - -
- ful ye should be, Of His won - drous, His
F
won-drous love par - tak - ing, Him your hope,


Him your hope
and com - fort mak - ing, your hope
G
and com fort - mak -
ing.
Glad and joy -
- - - - ful ye should be, glad and joy - -


H
- ful ye should be, Of His won - - drous love par -
tak - - ing, Him your hope and
com - fort mak - ing, hope
I
and com - - fort mak - ing.

No. 16. "And this is the sign to you"

Recit.

The Evangelist (Tenor) (Luke ii: 12)

Voice

Piano

And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and ly - ing in a man - ger.

No. 17. "Within yon gloomy manger"

Choral

Adagio

Soprano — *mf* — With - in yon gloomy man-ger lies The Lord who reigns a - bove the skies: With- in the stall where beasts have fed The Vir - gin-born doth lay — His head.

Alto — *mf* — With - in yon gloomy man-ger lies The Lord who reigns a - bove the skies: With- in the — stall where beasts have fed The Vir - gin-born doth lay His head.

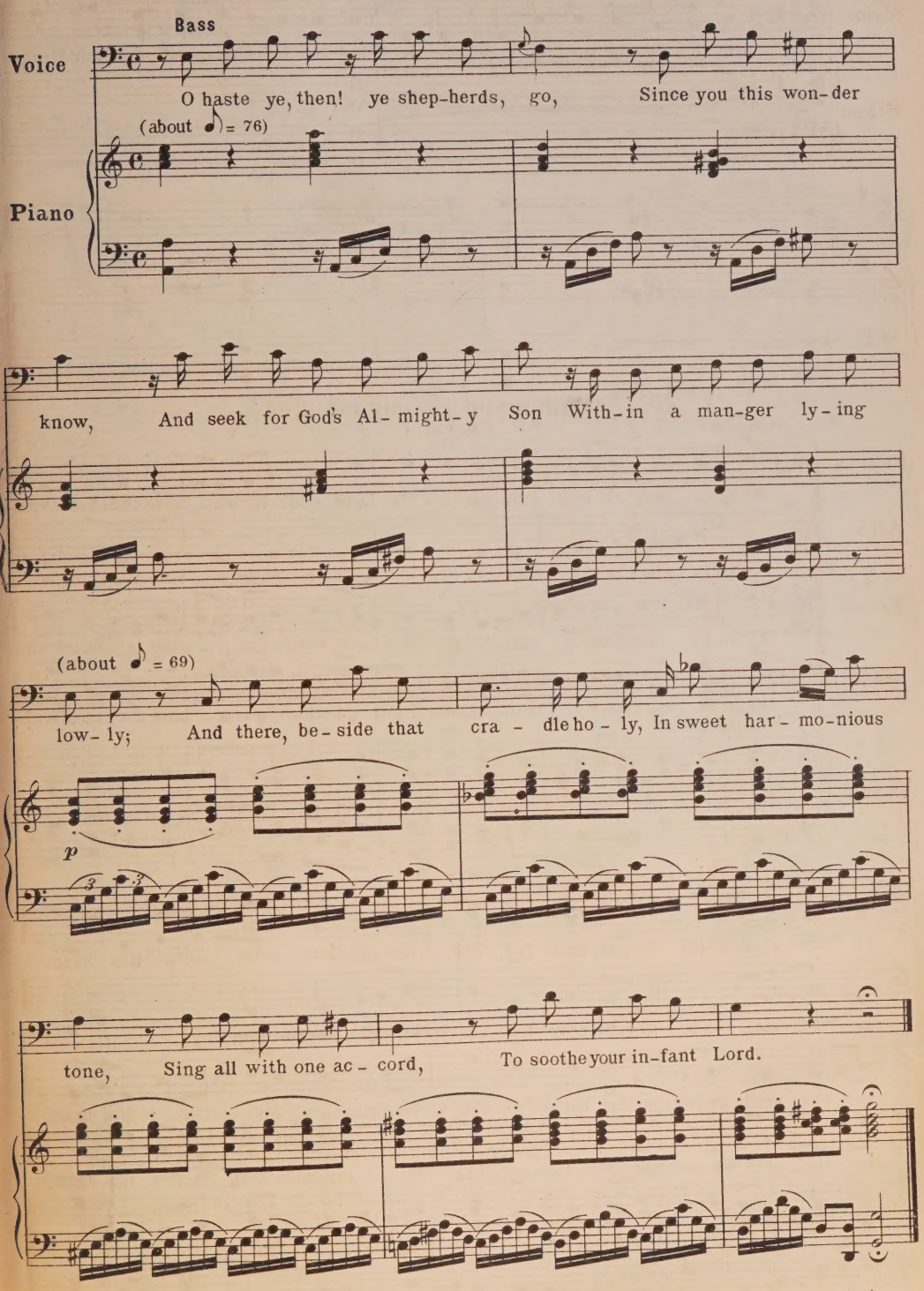
Tenor — *mf* — With - in yon gloomy man-ger lies The Lord who reigns a - bove the skies: With- in — the stall where beasts have fed The Vir - gin-born doth lay — His head.

Bass — *mf* — With - in yon gloomy man-ger lies The Lord who reigns a - bove the skies: With- in — the — stall where beasts have fed The Vir - gin-born doth lay — His head.

Piano — Adagio (♩ = 40) — *mf*

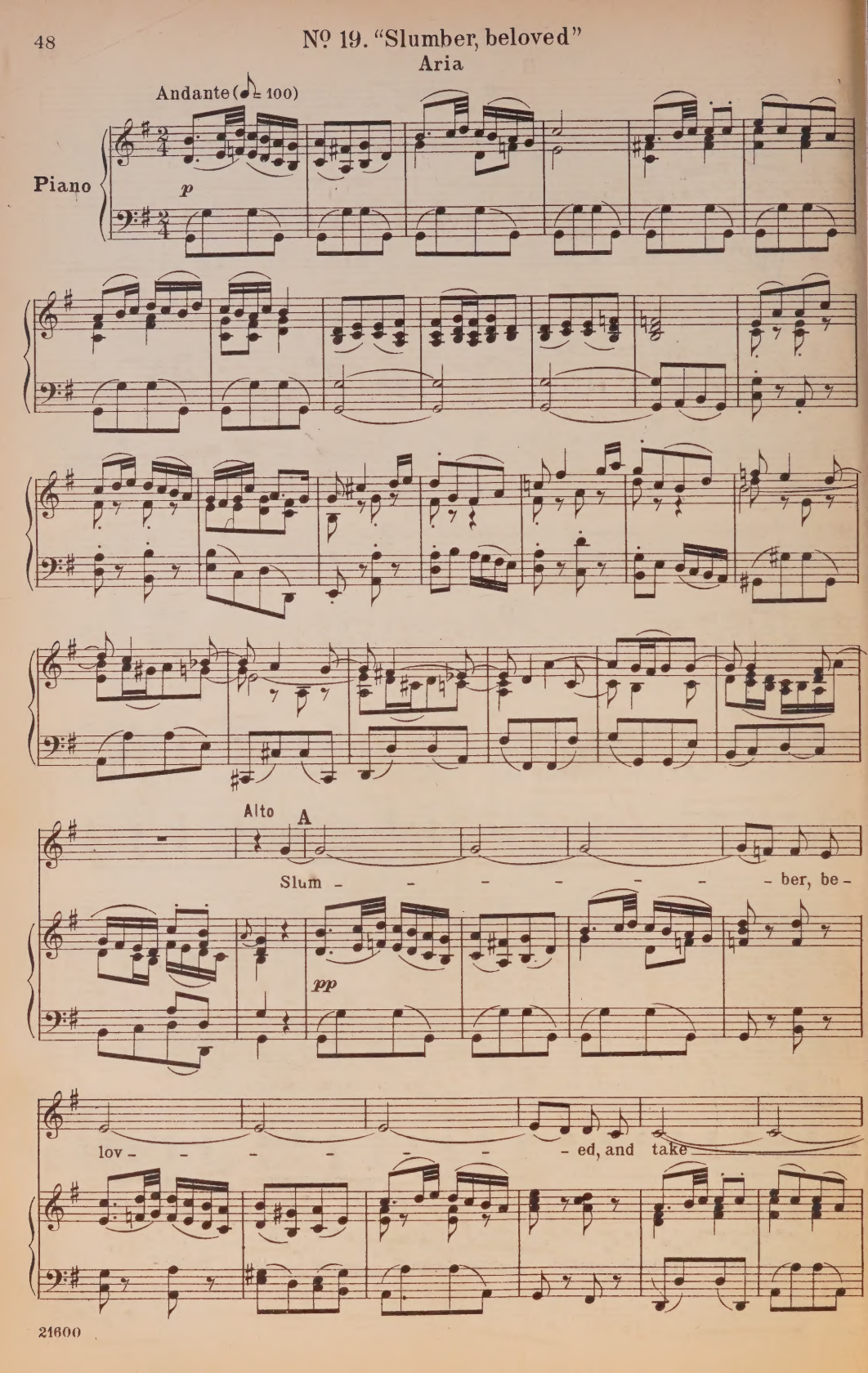
No. 18. "O haste ye, then"

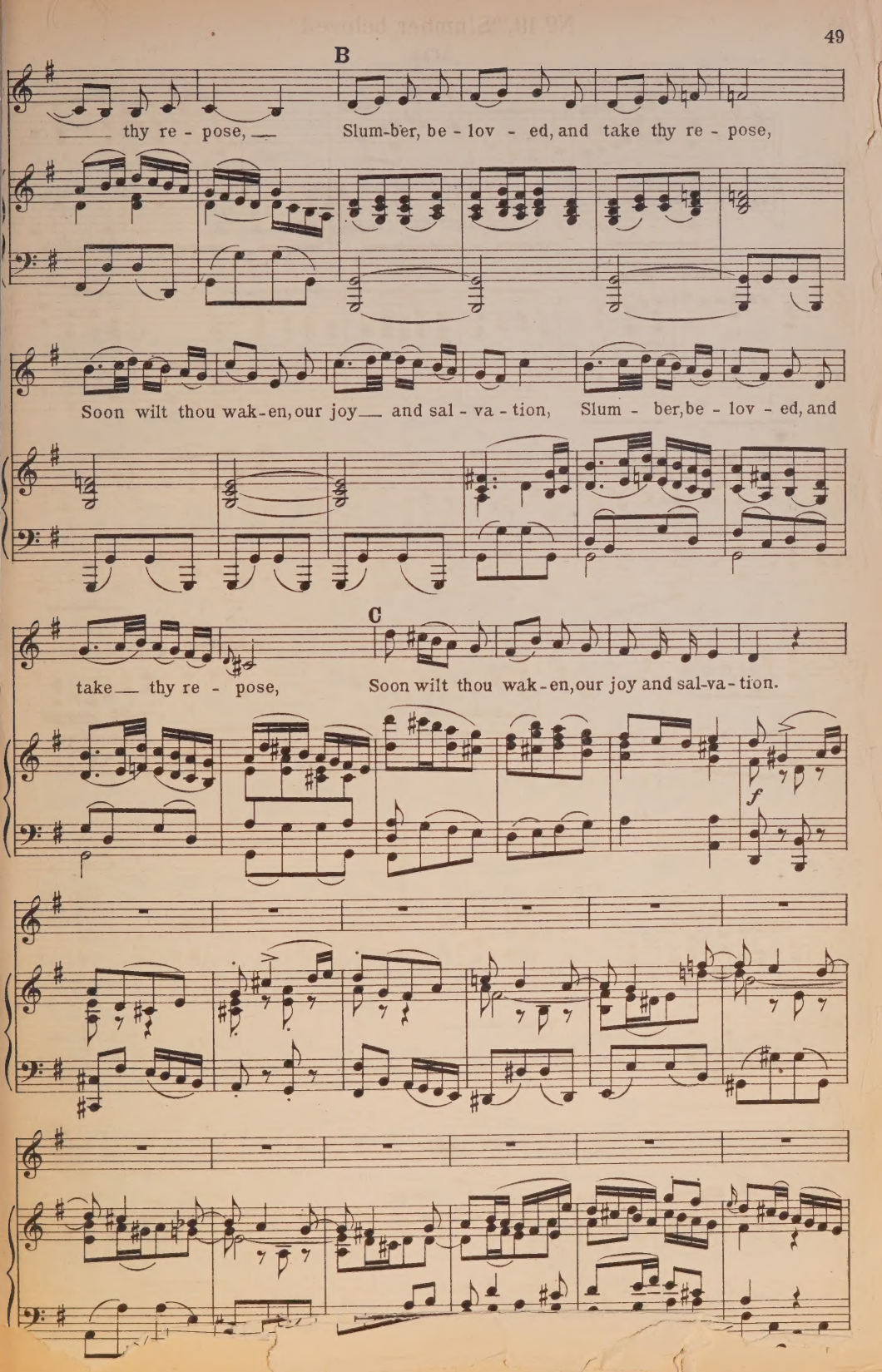
Recitative



Nº 19. "Slumber, beloved"

Aria




B
thy re - pose, Slum-ber, be - lov - ed, and take thy re - pose,
Soon wilt thou wak-en, our joy and sal - va - tion, Slum - ber, be - lov - ed, and
take thy re - pose, Soon wilt thou wak-en, our joy and sal-va-tion.
C
f

D

Slum - ber, be - lov - ed, and take thy re - pose, slum - ber, be -

pp

lov - ed, and take thy re - pose, soon wilt thou wak - en, our joy and sal -

E

va - tion, soon wilt thou wak - en, our joy and sal - va - tion, wak - en,

tr

F

wak - en, soon wilt thou wak - en, soon wak - en, our

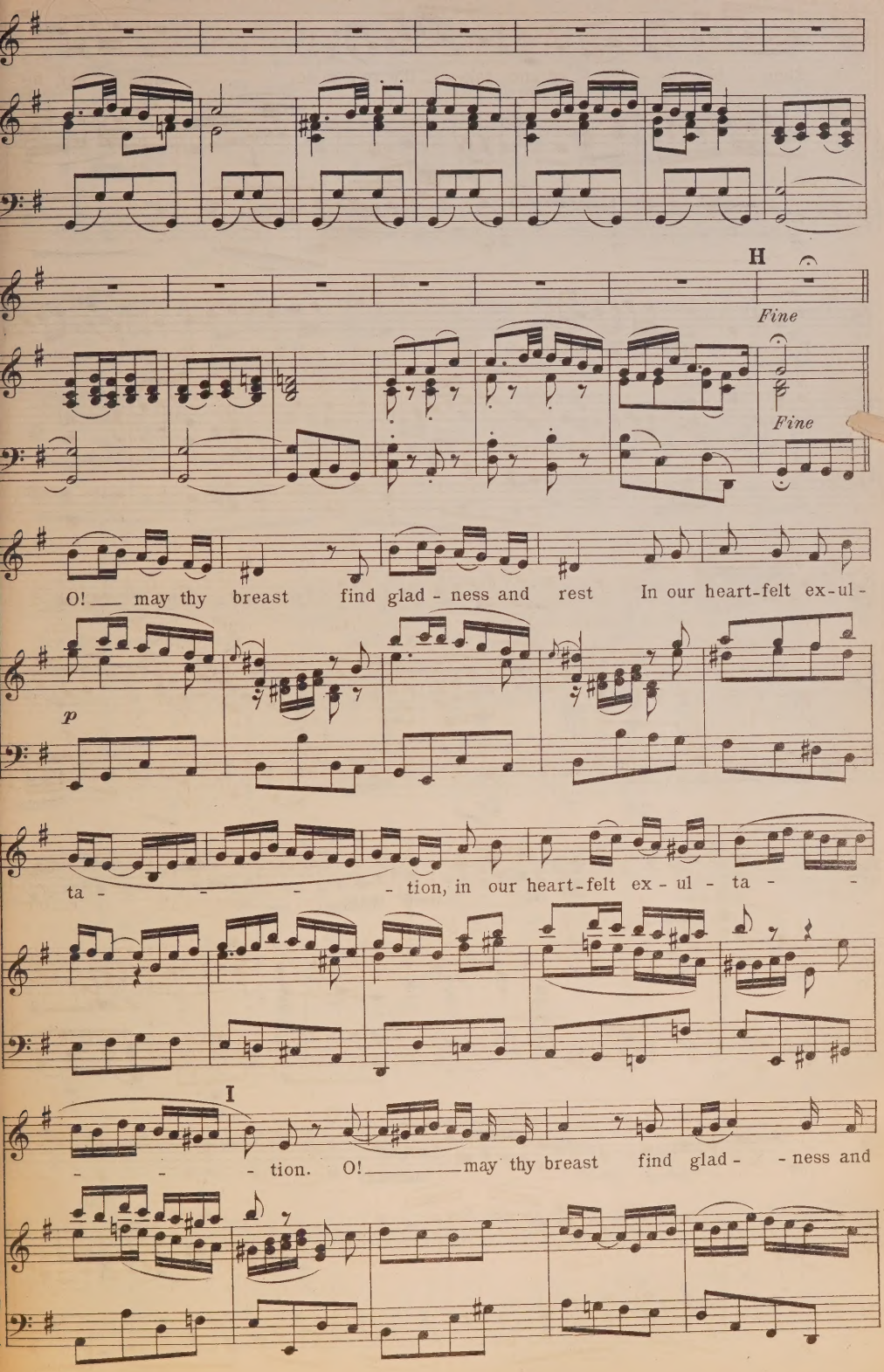
joy and sal - va - tion.

tr

tr

G

f


H
Fine
Fine
O! may thy breast find glad - ness and rest In our heart-felt ex-ul-
p
ta - - - - tion, in our heart-felt ex - ul - ta - -
I
- - - tion. O! may thy breast find glad - - ness and

rest in our heart-felt ex-ul - ta - - - tion, O! may thy

breast find glad - ness and rest in our heart-felt ex-ul - ta - -

K

- - tion, O! may thy breast find gladness and rest

in our heart-felt ex-ul - ta - - - - - -

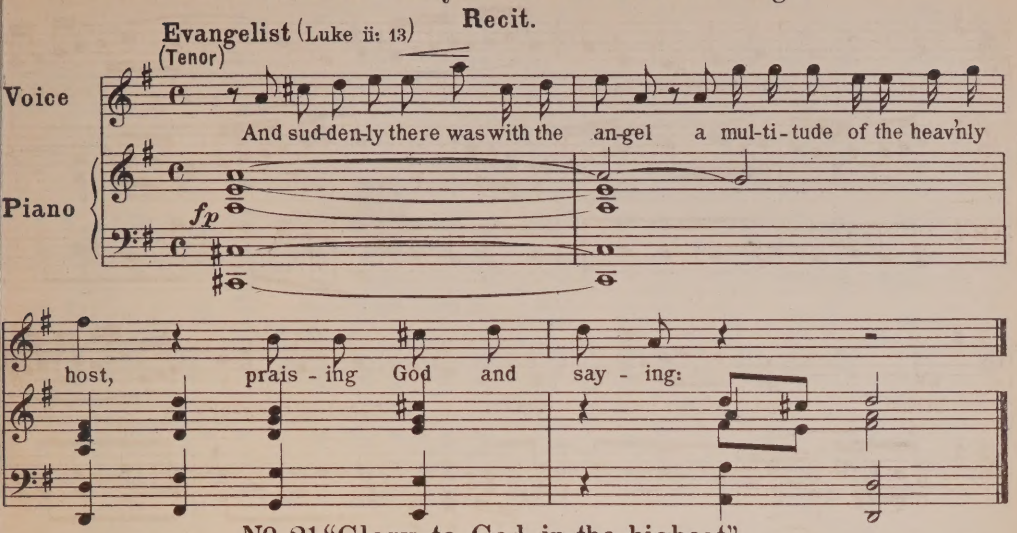
L

- - - - - - - - tion.

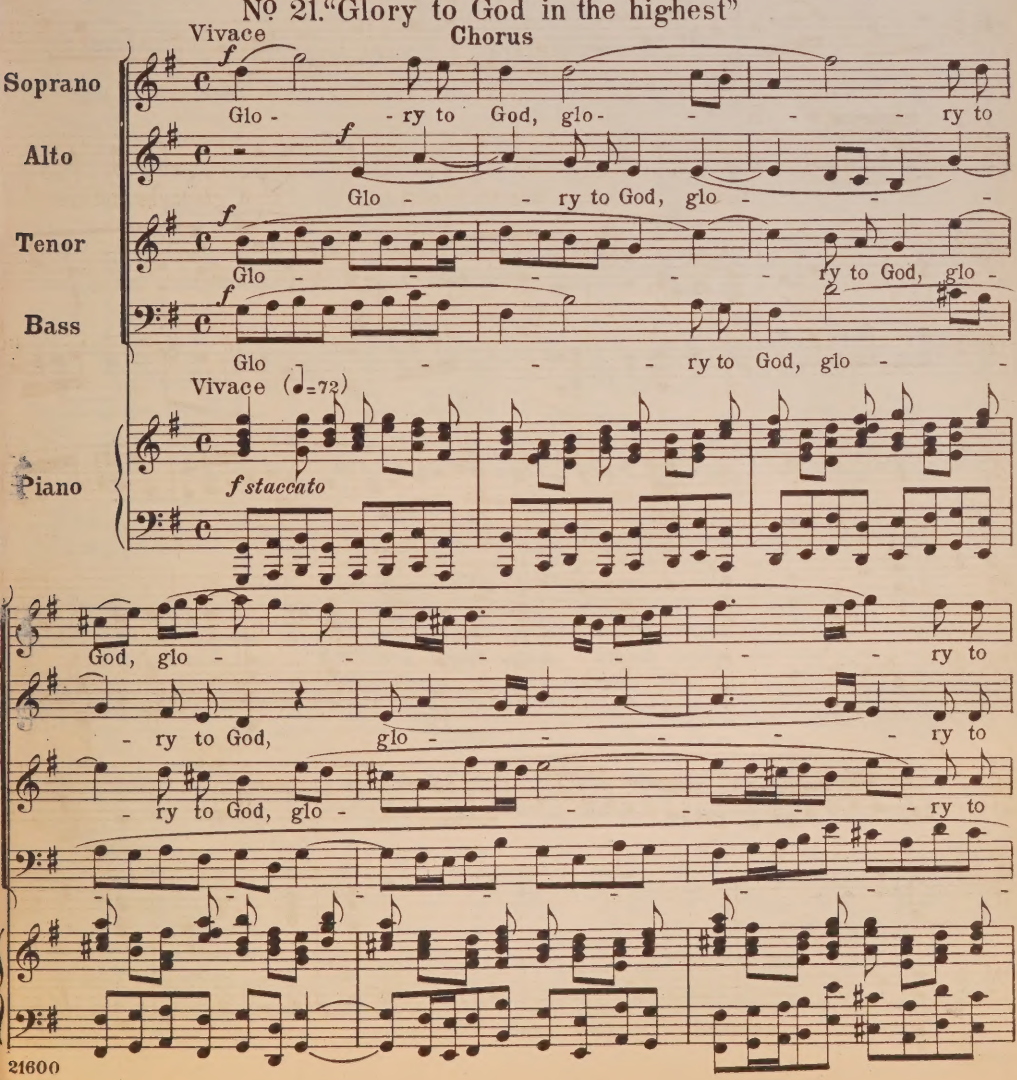
D. C.

D. C.

No. 20. "And suddenly there was with the angel"



No. 21. "Glory to God in the highest"



A

God in the High - - est, in the High - est,

God in the High - - - est, glo - -

God in the High-est, in the High - est, in the High - est, glo -

- - - ry to God in the High - est, glo ry to

A

glo - ry to God, to God in the High - - -

- - - ry to God, glo - - - - -

- - - ry, glo - - - - - -

God, glo - - - - - - -

est! glo - ry to God in the High - - -

- - ry to God in the High - - est, in the High -

- - ry to God in the High - - - est!

- - - - - ry to God in the High -

B

est! Glo - - ry to God, glo - - -

est! Glo - - - - -

Glo - - ry to God in the High - - est!

est, in the High - - est! Glo - - - -

B

- - ry to God in the High - - est, in the High -

- - ry to God, glo - - ry to

Glo - - - - - - ry to

- ry to God, glo - - - - - -

- - - - est, in the High - est, and peace

God in the High - est, in the High - est, and peace

God in the High - est, in the High - est, and peace

- - - ry to God in the High - est,

C

tr. C *p*

p

p

p

on the earth, and peace on the earth and peace

on the earth, and peace on the earth, and peace

on the earth, and peace on the earth, and peace

p

and peace on the earth, and peace on the earth,

f

D

on the earth, un-to men in whom He is well pleas - -

f

on the earth, un - to men in whom He is well

on the earth,

and peace on the earth,

f

D

- ed, He is well pleas - - ed,

tr

pleas - ed, He is well pleas - - ed, un-to men in whom He

f

un-to men in whom He is well pleas - - ed, un-to

f

un - to men in whom He is well pleas - - -

un - to men in whom He is well

is well pleas - - - - - - - -

men in whom He is well pleas - - - ed, He is well

- - - ed, un-to men in whom He is well pleas - -

E

pleas - - - - - - - - - -

- ed, un - to men in whom He is well pleas - - -

pleased, un-to men in whom He is well pleas - - - -

- ed,

E

- - - ed, un-to men in whom He is well pleas - -

- - ed, to men in whom He is well pleas - - -

- - - ed, to men in whom He is well pleas - -

un - to men in whom He is well pleas - - ed, un - to

- - ed, un-to men in whom He is well

- - - ed, un-to men in whom He is well pleas -

- - - - ed, He is well pleas -

men in whom He is well pleas - - - ed, to

pleas - - - ed. Glo - - ry to

- - - ed. Glo - - ry to God, glo - -

- - - ed. Glo - - ry to God, glo -

men in whom He is well pleased. Glo -

F

F

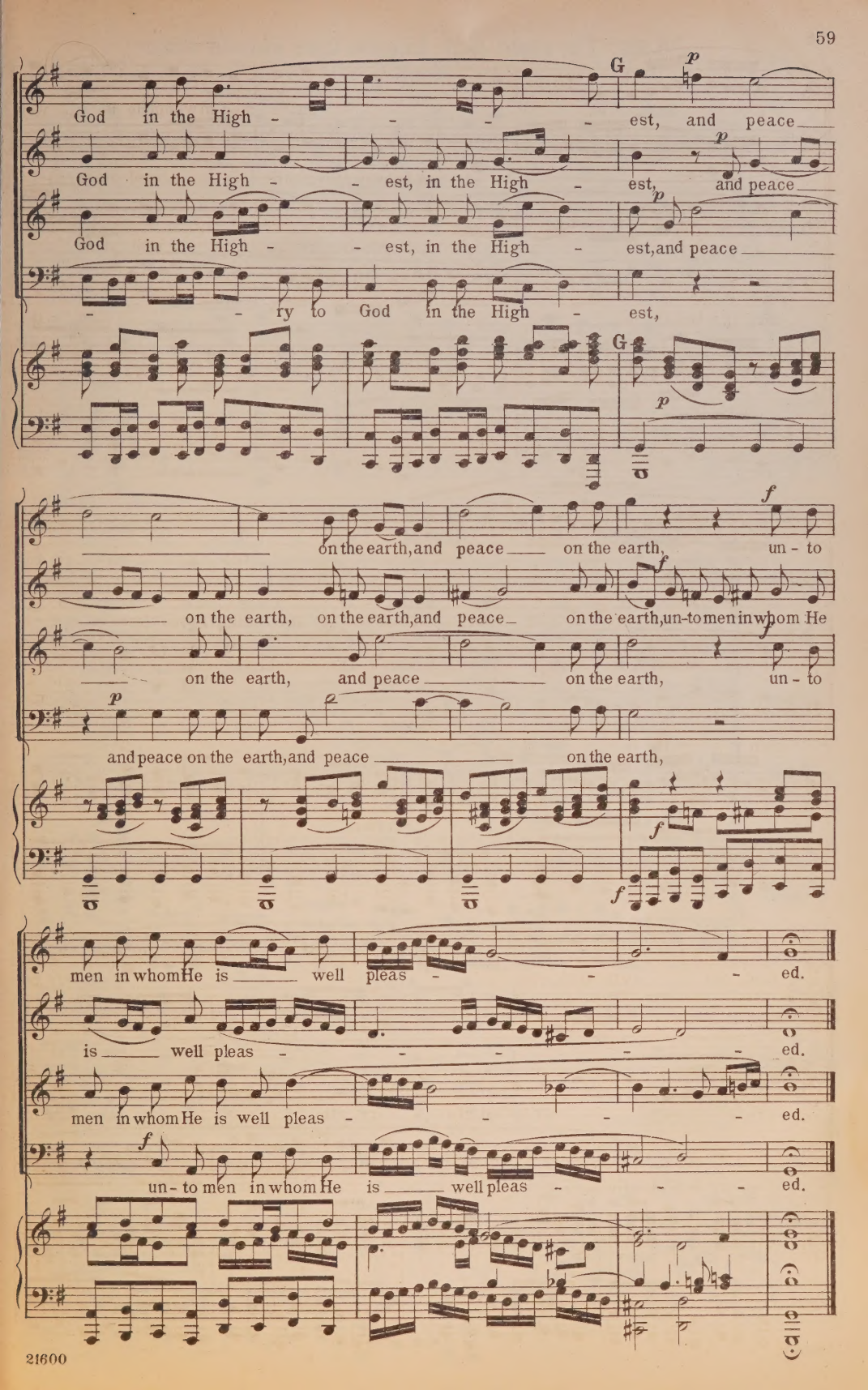
staccato

God, glo - ry to God, glo - - - - ry to

- - - - - - - ry to

- - - ry to God, glo - ry, glo - - - ry to

- ry to God, glo - - - - -


G
p
God in the High - - - - est, and peace
God in the High - - est, in the High - est, and peace
God in the High - - est, in the High - est, and peace
- - ry to God in the High - est,
G
p
on the earth, and peace on the earth, un - to
f
on the earth, on the earth, and peace on the earth, un-to men in whom He
on the earth, and peace on the earth, un - to
p
and peace on the earth, and peace on the earth,
f
men in whom He is well pleas - - - ed.
is well pleas - - - - - ed.
men in whom He is well pleas - - - - ed.
f
un - to men in whom He is well pleas - - - ed.

No. 22. "'Tis right that Angels thus should sing"

Recit.

Bass

Voice

'Tis right that Angels thus should sing, To us this day such joy doth bring:

Piano

p

f

Come then! our voices let us raise, And join with them in songs of praise.

f

No. 23. "With all Thy hosts"

Larghetto

Choral

Soprano

f

With all Thy hosts, O Lord, we sing,

Alto

f

With all Thy hosts, O Lord, we sing,

Tenor

f

With all Thy hosts, O Lord, we sing,

Bass

f

With all Thy hosts, O Lord, we sing,

Larghetto (♩. = 40)

Piano

f

p

And thanks and praise to Thee we

And thanks and praise to Thee we

And thanks and praise to Thee we

And thanks and praise to Thee we

f

bring: For Thou, O long - ex -

bring: For Thou, O long - ex -

bring: For Thou, O long - ex -

bring: For Thou, O long - ex -

p *f*

pect - ed guest, Hast come at

pect - ed guest, Hast come at

pect - ed guest, Hast come at

pect - ed guest, Hast come at

p *f*

length to make us blest.

length to make us blest.

length to make us blest.

length to make us blest.

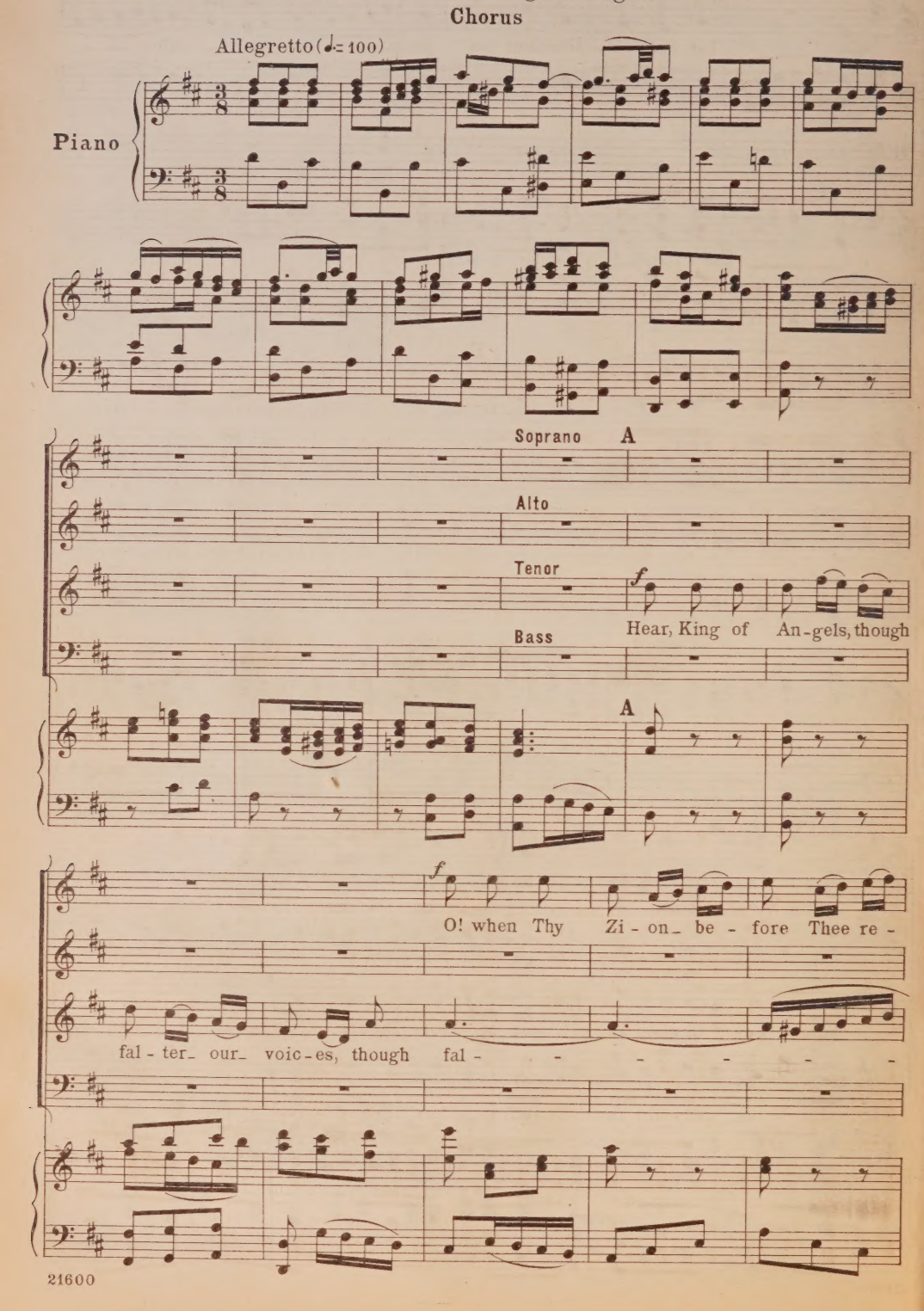
p

Part III

On the Third Day of the Festival of Christmas

No. 24. "Hear, King of Angels"

Chorus



joic - - - - - - - -

f

Let her en - deav - our be pleas - - ing to Thee!

- - - - - - - - -

B

- - - - es, Hear, King of An - gels, though fal - ter our

Hear, King of An - gels, though fal - ter our

- - - ter our voic - es; Hear, King of An - gels, though fal - ter our

f

Hear, King of An - gels, though fal - ter our

B

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

C

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

C

tr

Soprano D

Alto

Tenor

Hear us, O Lord, when we

Bass

D

Hear, when Thy Zi - on glad thanks - -

of - fer our prais - - - - - -

- giv - ing rais - - - - - -

Joy - ing Thy might - y sal - va - - - -

- es, O Lord, when we of - - -

- - - - - es, Hear us, O Lord, when we

- - - - tion to see! Hear, O Lord, when we

- fer our prais - - - es, Hear us, O Lord, when we

Hear us, O Lord, when we

E

E

of - fer our prais-es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

rais - es; Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

see, sal - va - - - tion to see.

see, sal - va - - tion to see.

see, sal - va - - tion to see.

see, sal - va - - tion to see.

Nº 25. "And when the angels"

Recit.

Evangelist (Tenor)

Voice

And when the an - gels were gone from them in - to

Piano

heav'n, the shep - herds said one to an - oth - er,

Nº 26. "Let us even now go to Bethlehem"

Chorus

Allegro moderato

Soprano

f

Let us e - ven

Alto

Tenor

f

Let us e - ven now go to Beth - le -

Bass

f

Let us e - ven now go to

Allegro moderato (♩=92)

Piano

now go to Beth - le - hem, let us

f

Let us e - ven now go to Beth - le -

hem, let us e - ven now go, let us e - ven

Beth - le - hem, let us e - ven now go to

F

e - ven now go, let us e - ven now go,

hem, let us e - ven now go to Beth - le -

now go, let us e - ven now go to Bethle -

Beth - le - hem, let us e - ven now go,

F

let us e - ven now go to Beth - le - hem,

hem, to Beth - le - hem, let us

hem, to Beth - le - hem, let us e - ven now

let us e - ven now go, let us e - ven

tr G

to Beth - le - hem, to Beth - le - hem, and see, and see this

e-ven now go to Beth - le - hem, and see this thing which is

go to Beth - - - le - hem, and see, and see this

now go to Beth - - le - hem, and see, and see this

G

thing which is come to pass, is come to pass, and

come to pass, and see this thing which is come to

thing which is come to pass, and see

thing; let us e - ven now go to Beth - le - hem,

see this thing which is come to pass, is come to

pass, and see, and see this thing, this

this thing which is come to pass, is come to

and see, and see

pass, which the Lord hath made known,

thing which is come to pass, is come to

pass, is come to pass, this thing which the

this thing which is come to pass, this

hath made known to us, the Lord hath made known to

pass, which the Lord, hath made known to us, hath made known to

Lord hath made known, the Lord hath made known to

thing which the Lord, the Lord hath made known to

Nº 27. "He bids us comfort take"

Recitative

Soprano — us.

Alto — us.

Tenor — us.

Bass — us. He bids us com-fort take, And free His Is - ra - el doth

Bass Solo

Recit.

Piano

make; Relief to Zi-on hither sendeth, And all our sorrow endeth. Ye shepherds,

see what He hath done, Haste, make His glo-ry known.

No. 28. "The Lord hath all these wonders wrought"

Choral

Adagio

Soprano: *f* The Lord hath all these won - ders wrought,

Alto: *f* The Lord hath all_ these won - ders wrought,

Tenor: *f* The Lord hath all_ these won - ders wrought,

Bass: *f* The Lord hath all these wonders wrought,

Adagio (♩ = 40)

Piano: *f*

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

let all Chris-tian men re - joice, And give Him thanks with

let all Chris - tian men re-joice, And give Him thanks with

let all Chris - tian men re - joice, And give Him thanks with

let all Chris-tian men re - joice, And give Him thanks with

p

cheer - ful voice. Lord, have mer - cy.

p

cheer - ful voice. Lord, have mer - cy.

p

cheer - ful voice. Lord, have mer - cy.

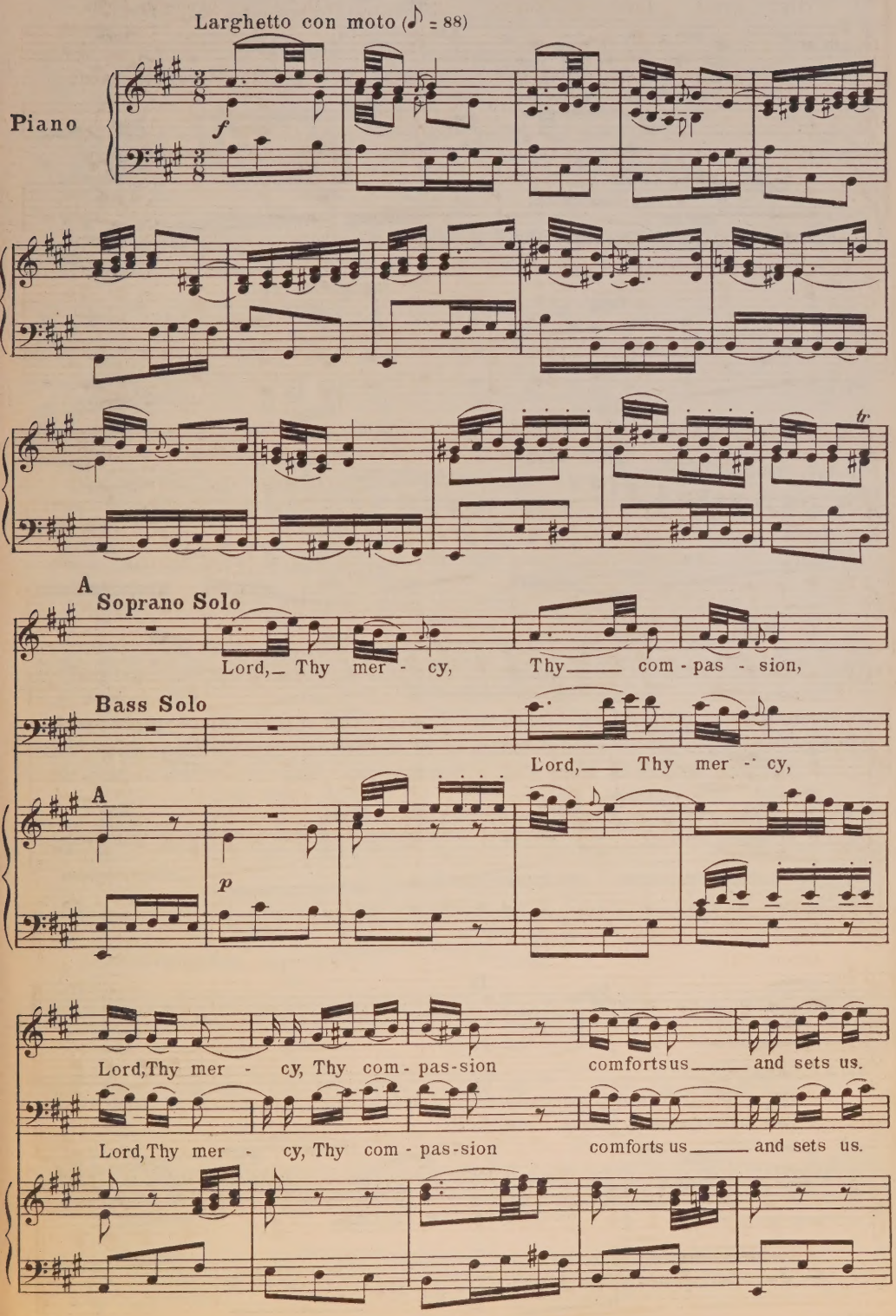
p

cheer - - - ful voice. Lord, have mer - cy.

p

Nº 29. "Lord, Thy mercy"

Duet



B

free, com-forts us, and sets us free.

free comforts us, and sets us free.

B

C

Lord, Thy mer - cy, Thy com - pas - sion com-

Lord, Thy mer - cy, Thy com - pas - sion com - forts

C

- forts us, and sets us free, com - forts us, and

us, and sets us free, Thy com - pas - sion com - forts us, and

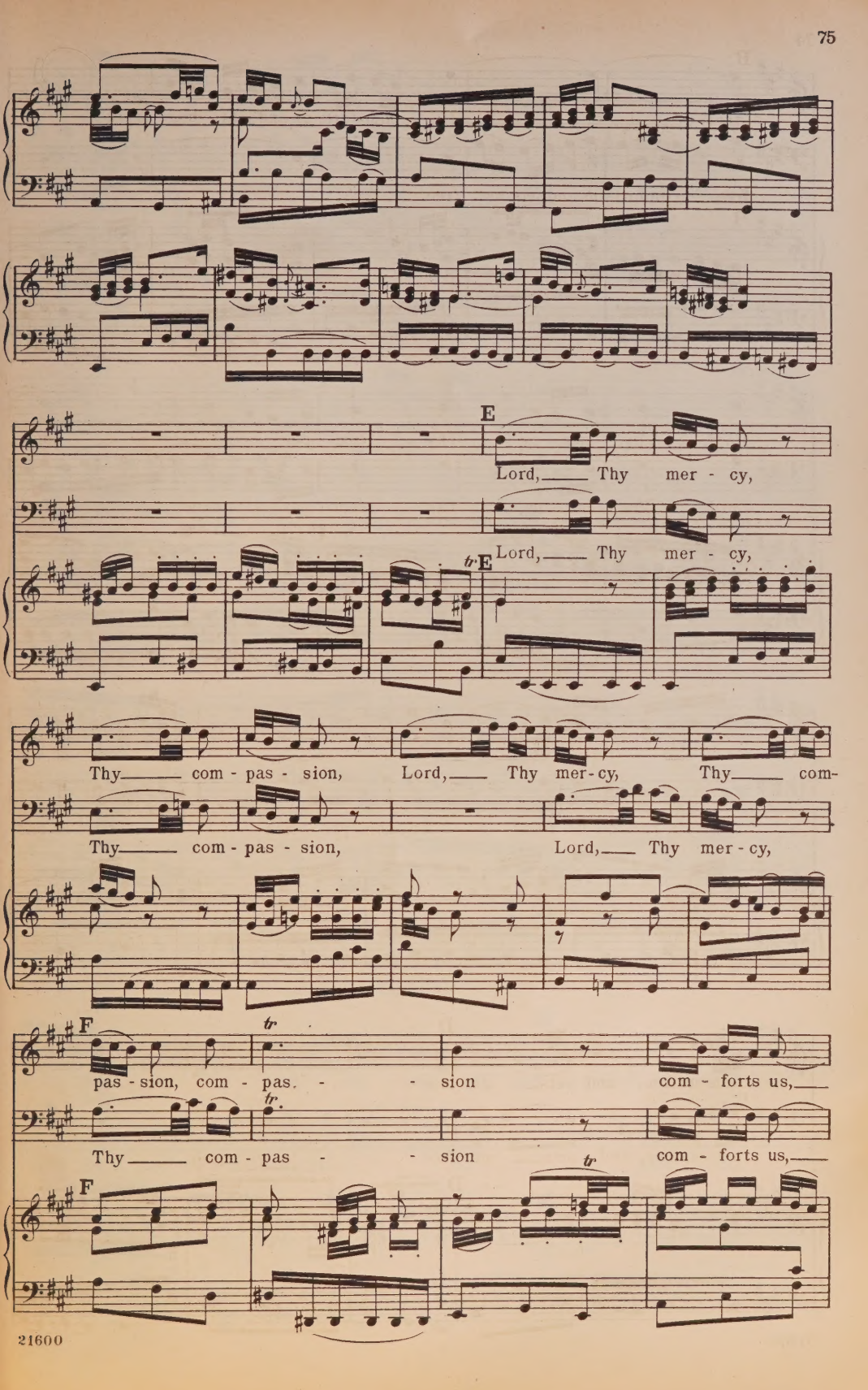
D

sets us free, and sets us free.

sets us free, and sets us free.

D

f


E
Lord, Thy mer - cy,
Lord, Thy mer - cy,
Thy com - pas - sion, Lord, Thy mer - cy, Thy com-
Thy com - pas - sion, Lord, Thy mer - cy,
F
pas - sion, com - pas - sion com - forts us,
Thy com - pas - sion com - forts us,
F

— and sets us— free, com - forts us,— and sets us—

— and sets us— free, com - forts us,— and sets us—

G

free, com - forts us, and sets us— free,

free, com - forts us, and sets us

G

Lord, Thy mer - cy com - -

free, com - - - forts us and sets us free; Thy com -

H

- forts us, and sets us free, Thy com - pas - sion com -

pas - sion com - - forts us, and sets us free, Lord, Thy

H

- forts us, and sets us free, Lord, Thy mer - cy, Thy com - pas - sion

mer - cy, Thy com - pas - sion, Thy com - pas - sion com -

I

com - - forts us, and sets us free,

- - forts us, and sets us free, Thy com - pas - sion

I

com - forts us, and sets us free, and sets us free, and sets us

com - forts us, and sets us free, and sets us free, and sets us

K

free.

free.

K

f

L

Fine

Of___ Thy

Of___ Thy won - drous love and

Fine

L

p

won - drous love and kind - ness, Thou dost heal___ our

M

kind - ness, Thou dost heal___ our sin___ and blind - ness,

M

sin___ and blind - ness, And our gra - - cious Ad - vo -

And our gra - - cious Ad - vo - cate

cate Thou wilt be, and our Ad - vo -

Thou wilt be, and our Ad - vo - cate

N

cate Thou wilt be.

Thou wilt be.

N

f

O

Of Thy

Of Thy

O

tr

p

won-drous love and kind-ness, of Thy

won-drous love and kind-ness, of Thy

P

won - drous love and kind - ness, Thou dost heal our

won - drous love and kind - ness, Thou dost heal our

P

sin and blind - ness, And our gra - cious Ad - vo-

sin and blind - ness, And our gra - cious Ad - vo-

cate,

cate, and our Ad - vo - cate,

and our Ad - vo - cate Thou wilt be, Thou wilt be.

and our Ad-vo-cate Thou wilt be.

D.C.

Nº 30. "And they came with haste"

Recitative

Evangelist (Tenor)

Voice

Piano

And they came with haste, and found both Ma - ry and Jo - seph,

and the Babe ly-ing in the manger. And hav-ing seen it, they made known abroad con-

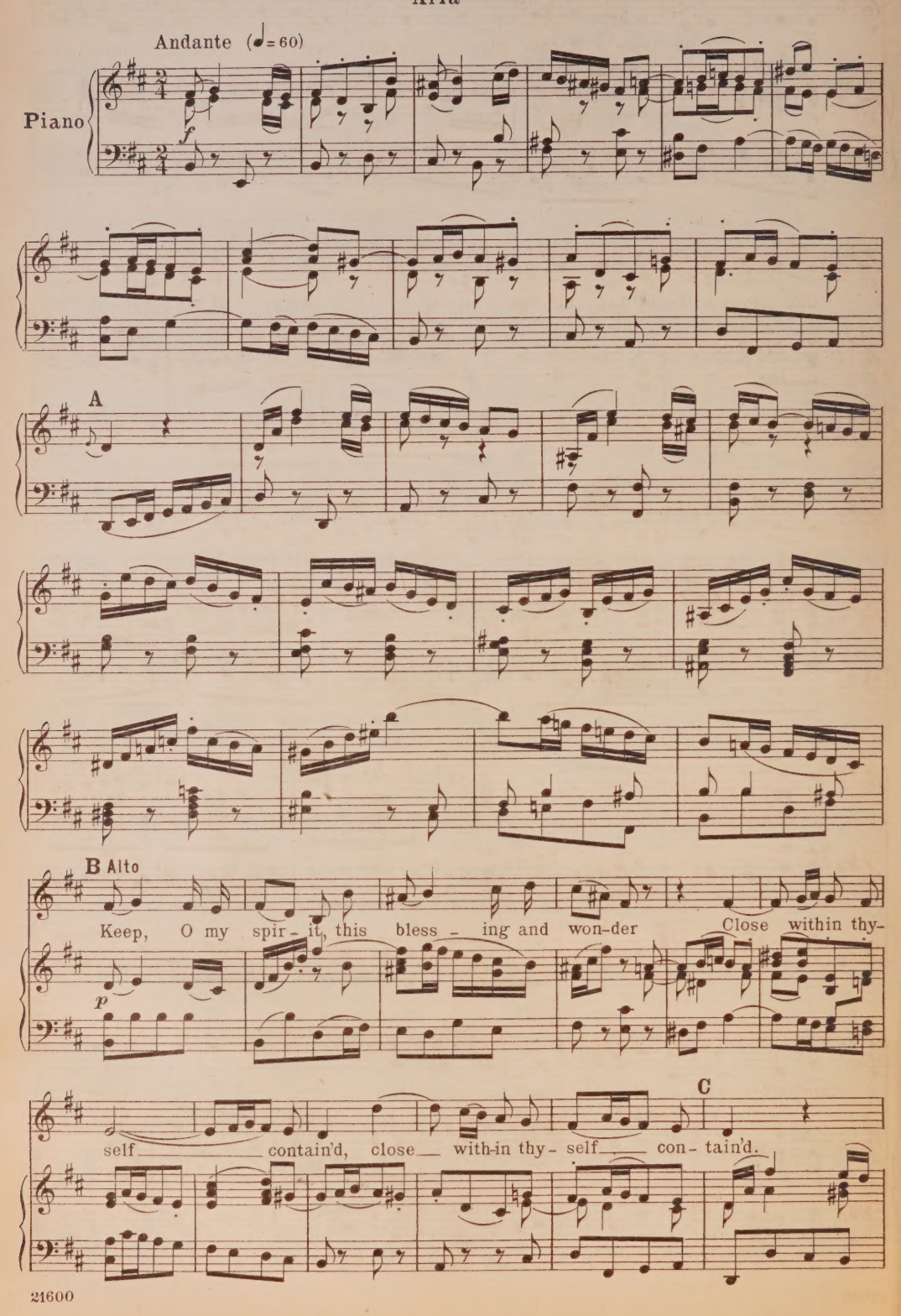
cern-ing the saying which had been spoken un-to them a-bout this Child. And

all that heard it wonder'd at the things which had been spo-ken un-to them by the shepherds.

But Ma-ry kept all these things, and pon - der'd them in her heart.

№ 31. "Keep, O my spirit"

Aria



Keep, O my spir - it, this bless - ing and won - der Close — with-in thy-

D

self, close with - in thy - self con - tain'd. Keep, O my spir - it, this

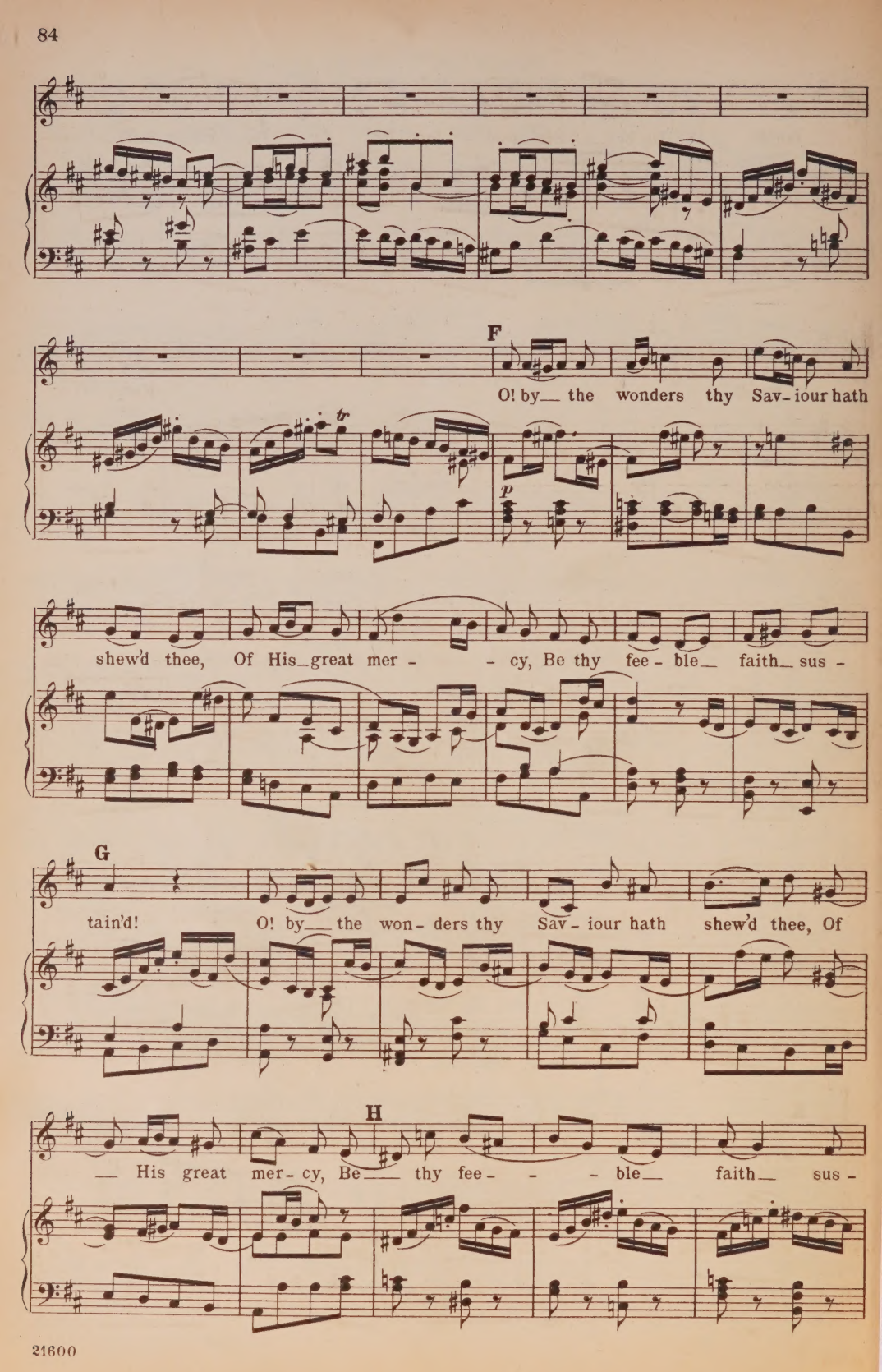
bless - ing and won - der Close — with-in thy - self con-tain'd, close —

E

— with-in thy - self — contain'd, close — with-in thy-self contain'd, within thyself con-

tain'd, close with - in — thy - self — con-tain'd.

f


F
O! by the wonders thy Sav- iour hath
tr
p
shew'd thee, Of His great mer - - cy, Be thy fee - ble faith sus -
G
tain'd! O! by the won- ders thy Sav- iour hath shew'd thee, Of
H
His great mer- cy, Be thy fee - - - ble faith sus -

tain'd! O! by— His won - ders Be- thy- fee - ble- faith— sus-

I

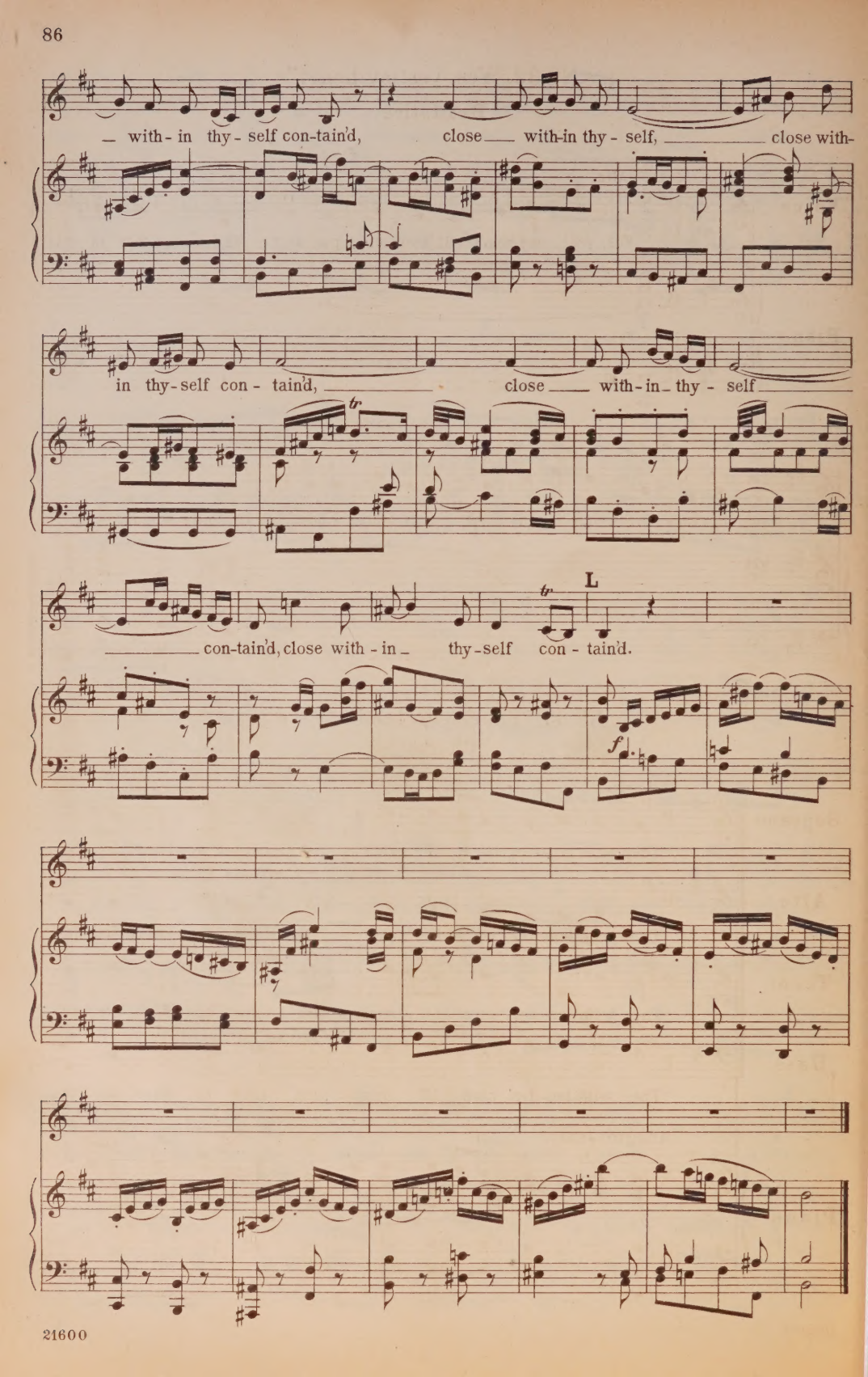
tain'd! Keep, O my

spir - it, this bless - ing and won - der Close with-in thy - self, close with-

in thy-self con - tain'd,— close— with-in thy - self, close with - in thy-self con-

K

tain'd. Keep, O my spir - it, this bless - ing and won - der Close


with - in thy - self con-tain'd, close with-in thy - self, close with-
in thy-self con - tain'd, close with-in thy - self
con-tain'd, close with - in thy-self con - tain'd.
L
tr
f

Nº 32. "Yes, yes! my heart"

Recitative

Voice

Alto

Yes, yes! my heart will keep and pon-der The things that in this hour of grace To its own hap-pi-ness It learns a-bout this heav'n-ly wonder.

Piano

Nº 33. "Thee with tender care"

Choral

Adagio

Soprano: Thee with ten-der care I'll cher-ish, Live to Thee, die to

Alto: Thee with ten-der care I'll cher-ish, Live to Thee, die to

Tenor: Thee with ten-der care I'll cher-ish, Live to Thee, die to

Bass: Thee with ten-der care I'll cher-ish, Live to Thee, die to

Adagio (♩=44)

Piano

dim. *f*

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

dim. *f*

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

dim. *f*

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

dim. *f*

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

dim. *f*

ff *p* *cresc.*

Joy - ful - ly, peace-ful - ly, Where life end - eth nev - - er.

ff *p* *cresc.*

Joy - ful - ly, peace-ful - ly, Where life end - eth nev - - er.

ff *p* *cresc.*

Joy - ful - ly, peace-ful - ly, Where life end - eth nev - - er.

ff *p* *cresc.*

Joy - ful - ly, peace-ful - ly, Where life end - eth nev - - er.

ff *p* *cresc.*

No 34. "And the shepherds returned"

Evangelist (Tenor) **Recit.**

Voice

And the shepherds re - turn'd, glo-ry-fy-ing and praising God for all the things which

Piano

they had heard and seen, e-ven as it was told un-to them.

Nº 35. "Rejoice and sing"

Choral

Andante

Soprano: Re - joice and sing! Re - joice and sing! Your gra - cious King As

Alto: Re - joice and sing! Re - joice and sing! Your gra - cious King As

Tenor: Re - joice and sing! Re - joice and sing! Your gra - cious King As

Bass: Re - joice and sing! Re - joice and sing! Your gra - cious King As

Piano: Andante (♩ = 44)

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

cresc.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

cresc.

Repeat the Chorus Nº 24, "Hear, King of Angels"

Part IV

On New Year's Day, the Festival of the Circumcision

Nº 36. "Come and thank Him"

Chorus

Allegro moderato (♪= 108)

Piano

f

tr

f Soprano

Come and thank Him, come and praise Him, come and thank Him,

f Alto

Come and thank Him, come and praise Him, come and thank Him,

f Tenor

Come and thank Him, come and praise Him, come and thank

f Bass

Come and thank

come and praise Him, come and thank Him, come and praise Him,

come and praise Him, come and thank Him, come and praise Him,

Him, come and praise Him, come and thank Him, come and praise Him,

Him, come and praise Him,

Fall be - fore God's throne of grace. Come and thank Him,

Fall be - fore God's throne of grace. Come and thank Him,

Fall be - fore God's throne of grace.

Fall be - fore God's throne of grace.

A

come and praise Him, come and praise Him,

come and praise Him, come and praise Him,

Come and praise Him, come and thank Him, come and praise Him,

Come and praise Him, come and thank Him, come and praise Him,

Fall be - fore God's throne

Fall be - fore God's throne

Fall be - fore God's throne

come and thank Him, come and praise Him, Fall be - fore God's

B

of grace, Come and thank Him, come and praise Him, come and

of grace, Come and thank Him, come and praise Him, come and

of grace, Come and thank Him, come and praise

throne of grace, Come and thank Him, come and praise Him,

B

thank Him, come and praise Him, come and

thank Him, come and praise Him, come and

Him, come and

come and thank Him, come and praise Him, come and

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

C

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

C

D

and Re - deem - er, is

and Re - deem - er, is

and Re - deem - er, is our Sav - - iour,

and Re - deem - er, is our Sav - - iour,

D

our Sav - iour and

our Sav - iour and

is our Sav - - iour

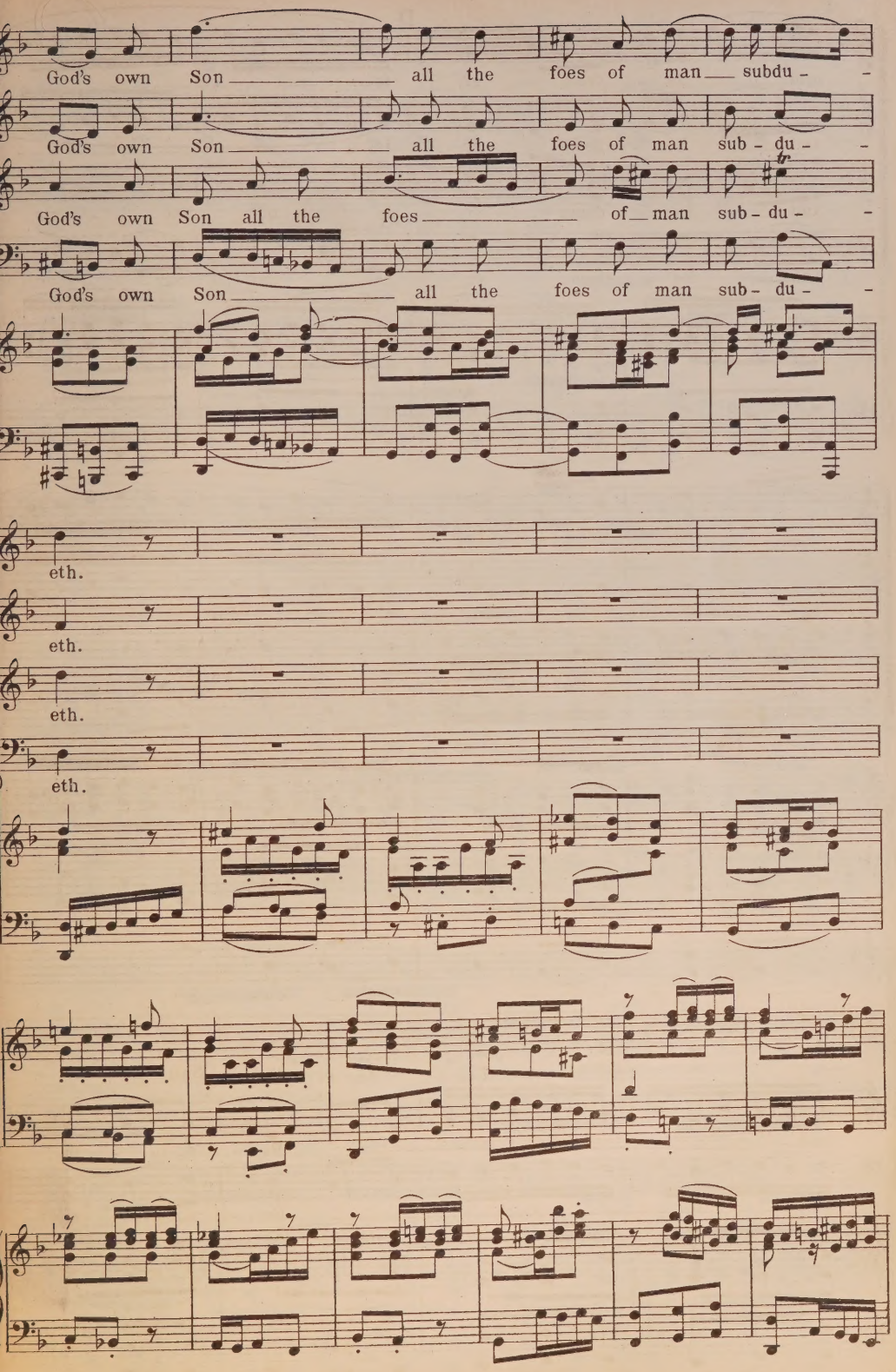
is our Sav - - iour

Re - deem - er, God's own Son,

Re - deem - er, God's own Son,

and Re - deem - er,

and Re - deem - er,


God's own Son all the foes of man subdu - -
God's own Son all the foes of man sub - du - -
God's own Son all the foes of man sub - du - -
God's own Son all the foes of man sub - du - -
eth.
eth.
eth.
eth.

E

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

E

Sav - iour and Re - deem - er, is

F

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is

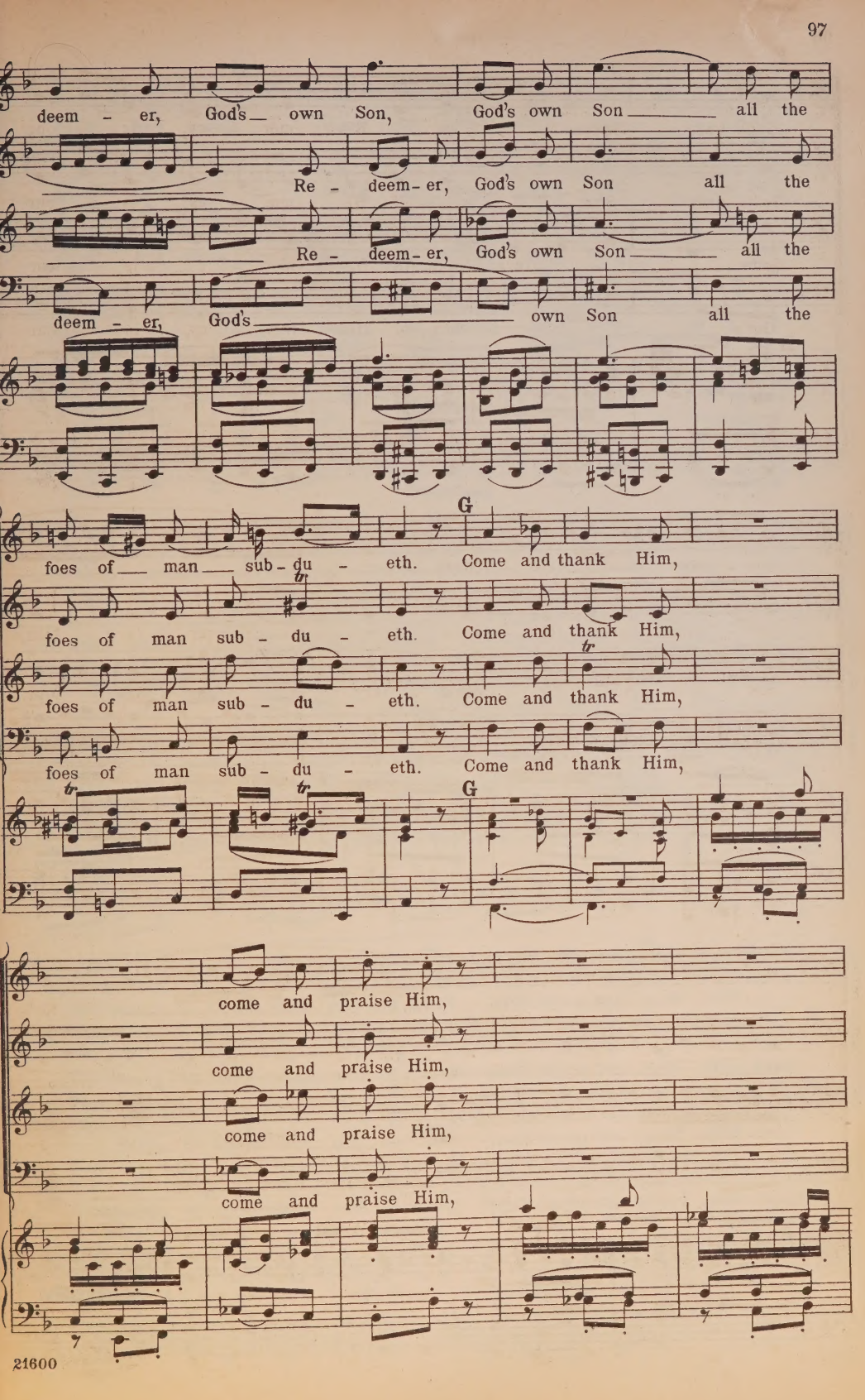
F

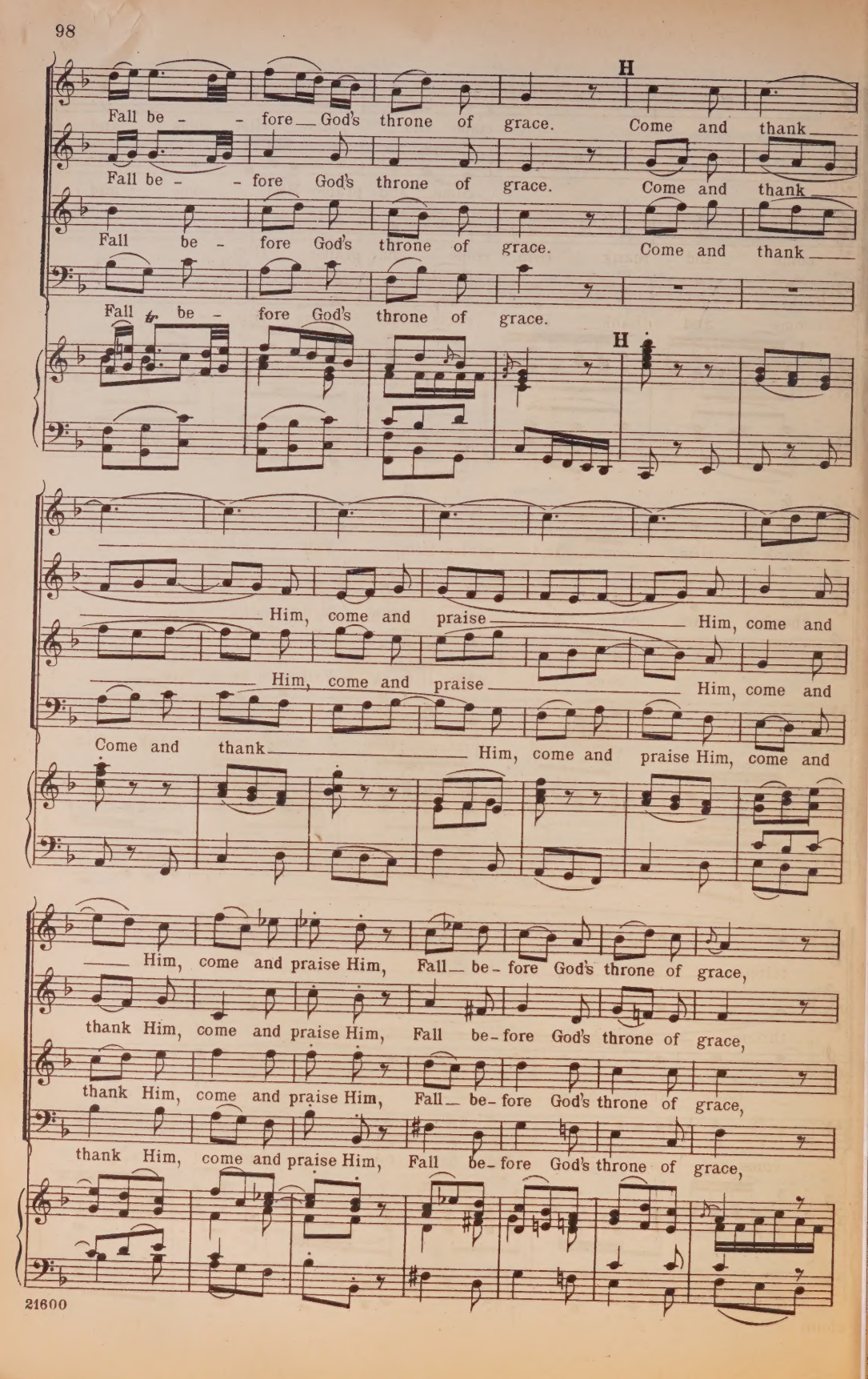
our Sav - iour and Re -

is our Sav - iour and our

is our Sav - iour and our

our Sav - iour and Re -


deem - er, God's own Son, God's own Son all the
Re - deem - er, God's own Son all the
Re - deem - er, God's own Son all the
deem - er, God's own Son all the
G
foes of man sub - du - eth. Come and thank Him,
foes of man sub - du - eth. Come and thank Him,
foes of man sub - du - eth. Come and thank Him,
foes of man sub - du - eth. Come and thank Him,
G
come and praise Him,
come and praise Him,
come and praise Him,
come and praise Him,


H
Fall be - - fore God's throne of grace. Come and thank
Fall be - - fore God's throne of grace. Come and thank
Fall be - fore God's throne of grace. Come and thank
Fall be - fore God's throne of grace.
H
Him, come and praise Him, come and
Him, come and praise Him, come and
Come and thank Him, come and praise Him, come and
Him, come and praise Him, Fall be - fore God's throne of grace,
thank Him, come and praise Him, Fall be - fore God's throne of grace,
thank Him, come and praise Him, Fall be - fore God's throne of grace,
thank Him, come and praise Him, Fall be - fore God's throne of grace,

I

come and praise Him, come and

come and praise Him, come and

come and thank Him, come and praise Him,

come and thank Him, come and praise Him,

I

thank Him, come and praise Him, Fall be - fore God's

thank Him, come and praise Him, Fall be - fore God's

come and praise Him, Fall be - fore

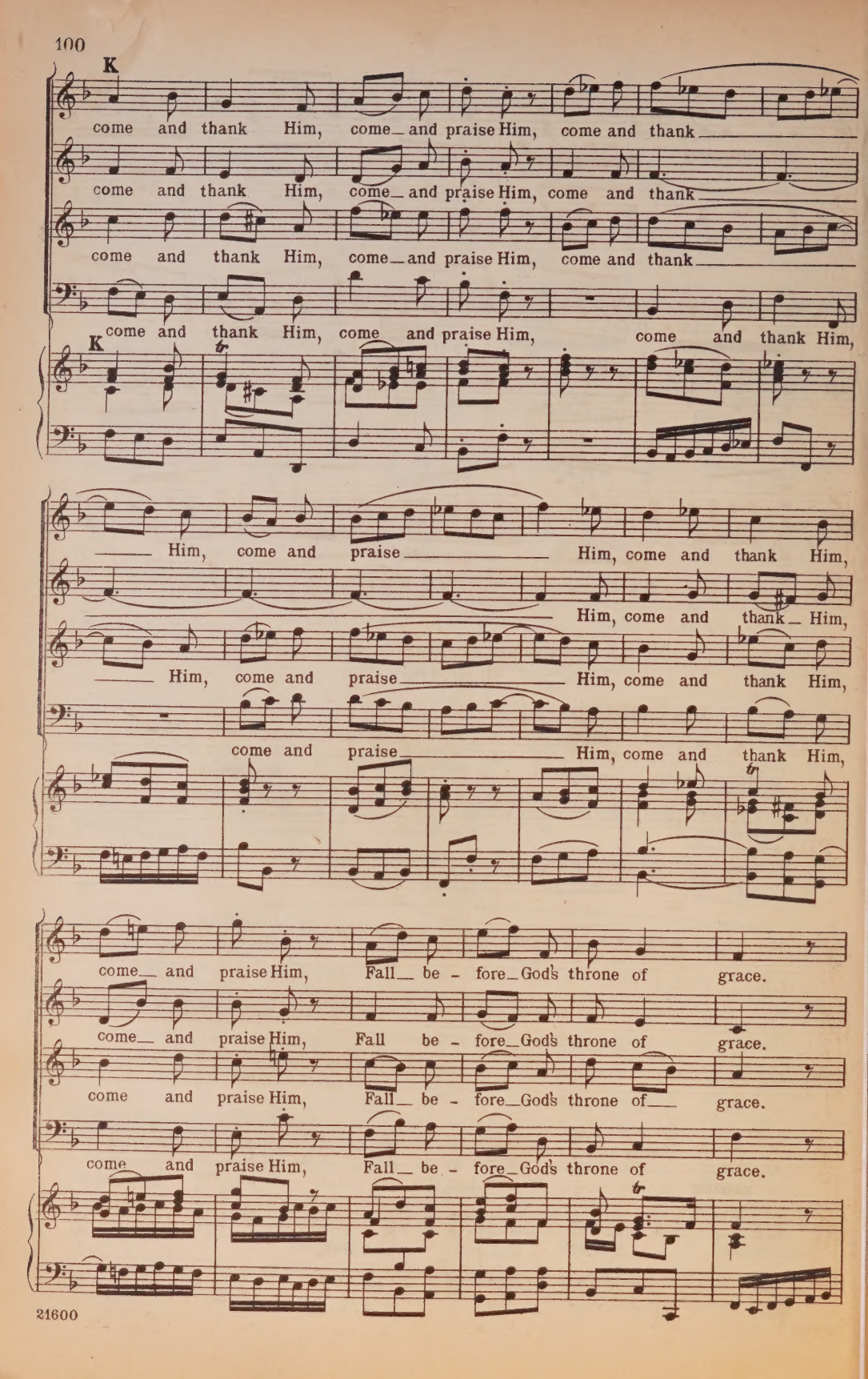
come and praise Him, come and thank Him,

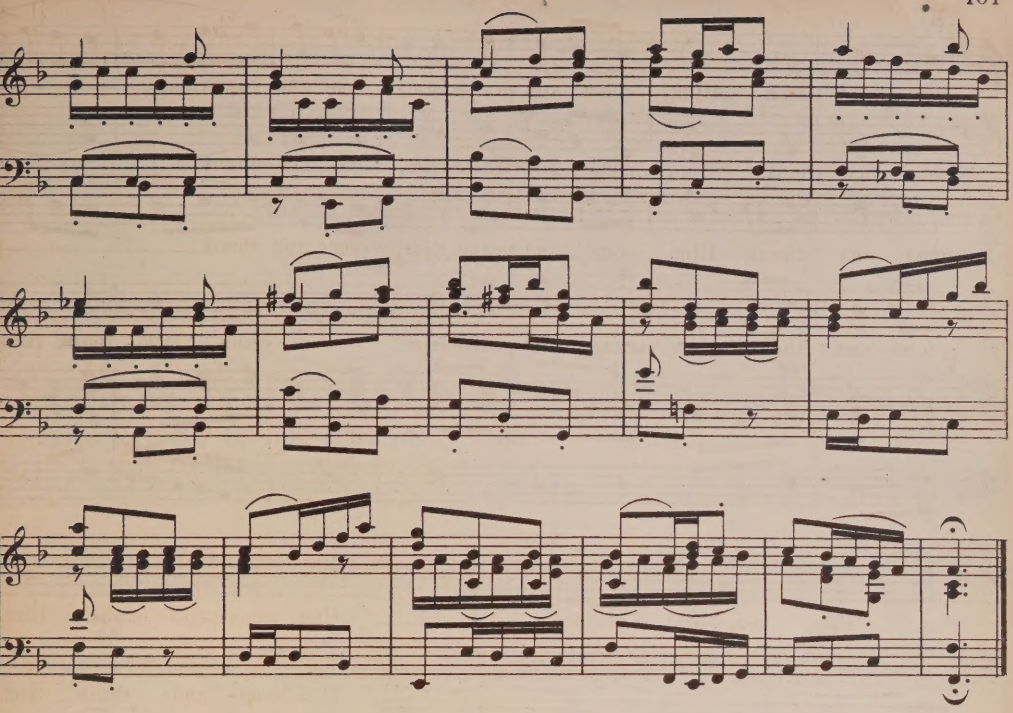
throne of grace,

throne of grace,

God's throne of grace,

come and praise Him, Fall be - fore God's throne of grace,


K
come and thank Him, come and praise Him, come and thank
come and thank Him, come and praise Him, come and thank
come and thank Him, come and praise Him, come and thank
K
come and thank Him, come and praise Him, come and thank Him,
Him, come and praise Him, come and thank Him,
Him, come and thank Him,
Him, come and praise Him, come and thank Him,
come and praise Him, come and thank Him,
come and praise Him, Fall be - fore God's throne of grace.
come and praise Him, Fall be - fore God's throne of grace.
come and praise Him, Fall be - fore God's throne of grace.
come and praise Him, Fall be - fore God's throne of grace.



No. 37. "And when eight days were fulfilled"

Recitative

Evangelist (Tenor)

Voice

And when eight days were ful- fill'd for the cir- cum-cis - ing of the

Piano

child, His name was call - ed Je - sus, which was

so call-ed of the an-gel be - fore He was con-ceiv-ed in the womb.

Nº 38. "Immanuel, belovèd Name"

Duet

Recit.

Bass

Voice

Piano

p

Im-man-u-el, be-lov-ed Name, To save man-kind He came. For me doth Je-sus live, Him-self for me doth Je-sus give, And ev-er-more with-in my sight I will near Je-sus dwell; My Je-sus all my joy doth make, And bids my spir-it com-fort take.

Arioso

Sopr. Andante

Je-sus, Thou that for me liv-est, Bride-groom of my

Bass

Come! I will with de-light embrace Thee, And nev-er shall my heart re-lease Thee;

Andante (♩ = 48)

wait - ing heart, Thou Thy - - self that

Ah! then take me to Thee, then take me to

for me giv - est, Bear - - ing e'en death's

Thee! ah! take me to Thee, ah! ah! take me to

bit - - - ter smart.

Recit.

Thee! When death o'er - takes me, Thou a - lone my

Recit.

strength and stay shalt be; In need, dis-tress, per-plex-i-ty, I look and long for

Thee. And in the hour of death What shall my com - fort be? Lord

Je - sus, when I die, I shall not die e - ter - nal - ly, Thy

Name up - on me Thou dost write, Which puts the fear of death to flight.

No. 39. "Ah! my Saviour"

Air

Allegretto (about ♩.= 44)

Piano

A Soprano

Ah! my Sav-iour, I en - treat Thee,

ah! my Sav-iour, I en - treat Thee, Tell me, should I fear to

greet Thee? Should Thy Name in-spire dis - may? Should I fear to

B

greet Thee? should I fear to greet Thee? Ah!

my Sav-iour!

C

Ah! my Sav-iour, I en-

treat Thee, Tell me, should I fear to greet Thee? Should Thy Name in-spire dis-

may? Nay, Thou Sav-iour say-est, nay, Thou Sav-iour say-est,

Echo (Soprano)

Nay.

pp *p*

nay. Ah! my Sav-iour, I en-treat Thee, Tell me, should Thy Name in-

Nay.

pp *p* *f*

spire dis-may? Nay, nay, nay,

Nay, nay,

p

E

nay, Thou Sav-iour say- est.

nay,— nay.

E

f

tr

tr

F

Should I now from death be fly-ing? Nay, Thou dost in mer-cy say; Or— be-

p

fore Thy face be joy - - - - - ing? Yea, Thou Sav- iour,

f

p

yea,— thou Sav- iour say-est, yea, yea, Thou

G

Echo

Yea,

G

Sav - iour say - est, yea, yea, yea, yea, yea,

yea, yea, yea, yea,

H

yea, Thou Sav - iour say - est.

yea, yea,

H

f

tr

tr

Soprano

Should I now from death be

tr

p

I

fly - ing? Nay, Thou dost in mer - cy say, Or be - fore Thy face be

joy - - - - - - - - - -

- - - - ing? Yea, K Thou Sav- iour say- est, yea, yea,

Thou Sav-iour say- est, yea, yea, Thou Sav-iour say- est,

Echo

Yea,

L

yea, yea, yea, yea, yea, yea, yea, yea, yea, Thou

yea, yea, yea, yea, yea, yea, yea,

L

M

Sav- iour say - est.

yea.

M

f

tr

tr

p

f

p

f

p

f

p

f

Nº 40. "Tis well! Thy Name, O Lord"

Duet

Arioso

Andante

Soprano

Je - su, Thou my

Recit.

Bass

'Tis well! Thy Name, O Lord, a - lone, with-in my heart shall

Recit.

Andante (♩ = 48)

Piano

p

joy and plea - sure, My re - demp - tion

dwell, Thy Name, Thy Name, a - lone, with -

that hast won,

Recit.

in my heart shall dwell, And I in bliss to Thee will still be

Recit.

Arioso

King and Shep - herd, Light and Sun,

turn - ing, When all my heart with love to Thee is burn - ing. Lord

Arioso

tr

Arioso

Recit.

Thou my por - tion,

Je - sus, teach Thou me to hon - our Thee, Lord Je - sus,

Arioso

Recit.

a tempo

hope, and trea - sure,

Recit.

teach Thou me to hon - our Thee, how to hon - our

Recit.

Arioso

Ah, how shall I wor - thi - ly,

Thee, Lord Je - sus, teach Thou me to hon - our

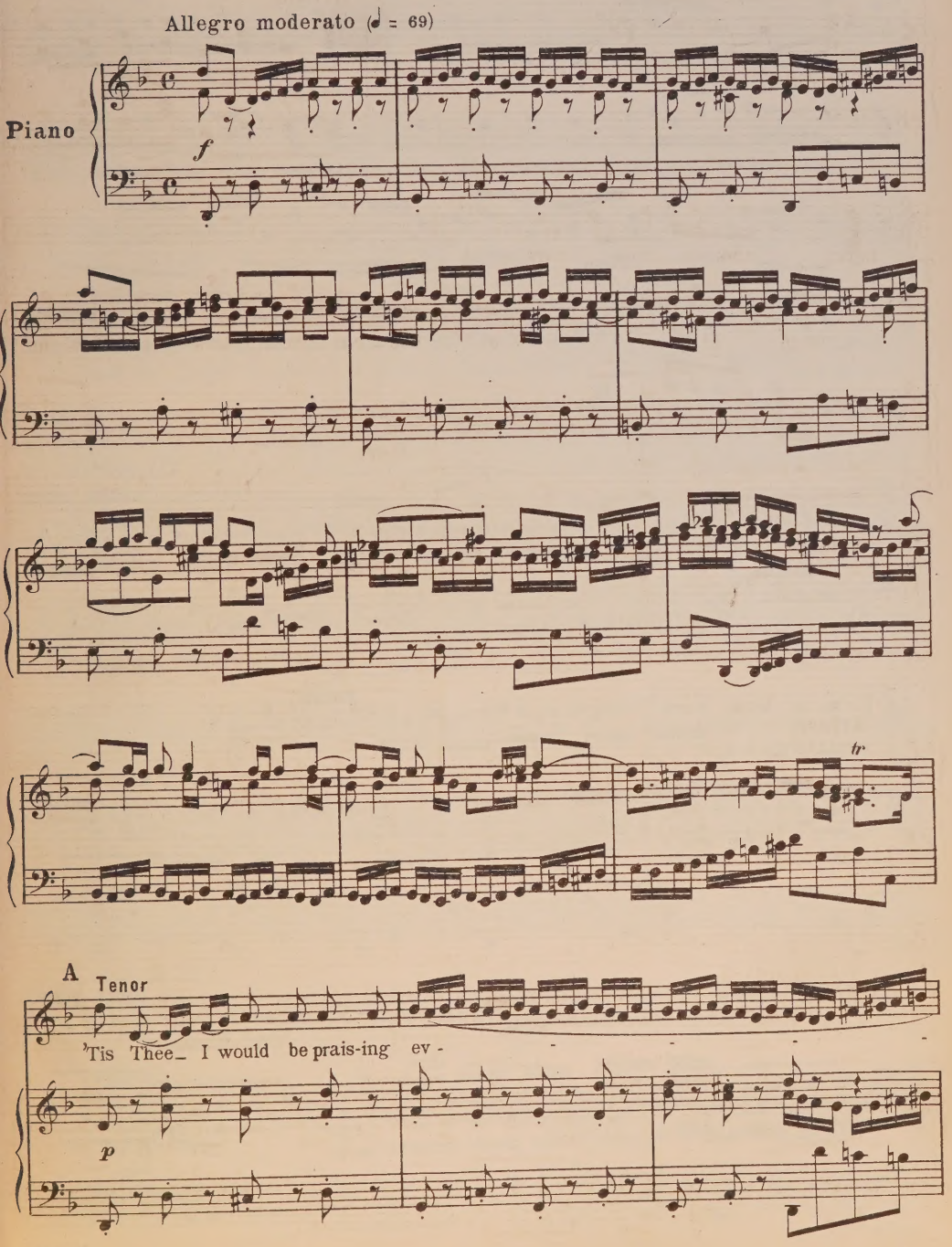
Arioso

O Lord Je - sus, hon - our Thee?

Thee, Je - sus, teach me to honour Thee.

Nº 41. "Tis Thee I would be praising"

Air



- - - er, My Sav-iour, give me pow'r_

and skill, And all my heart with ar - dour, with

tr B

ar-dour, fill. 'Tis Thee_ I_

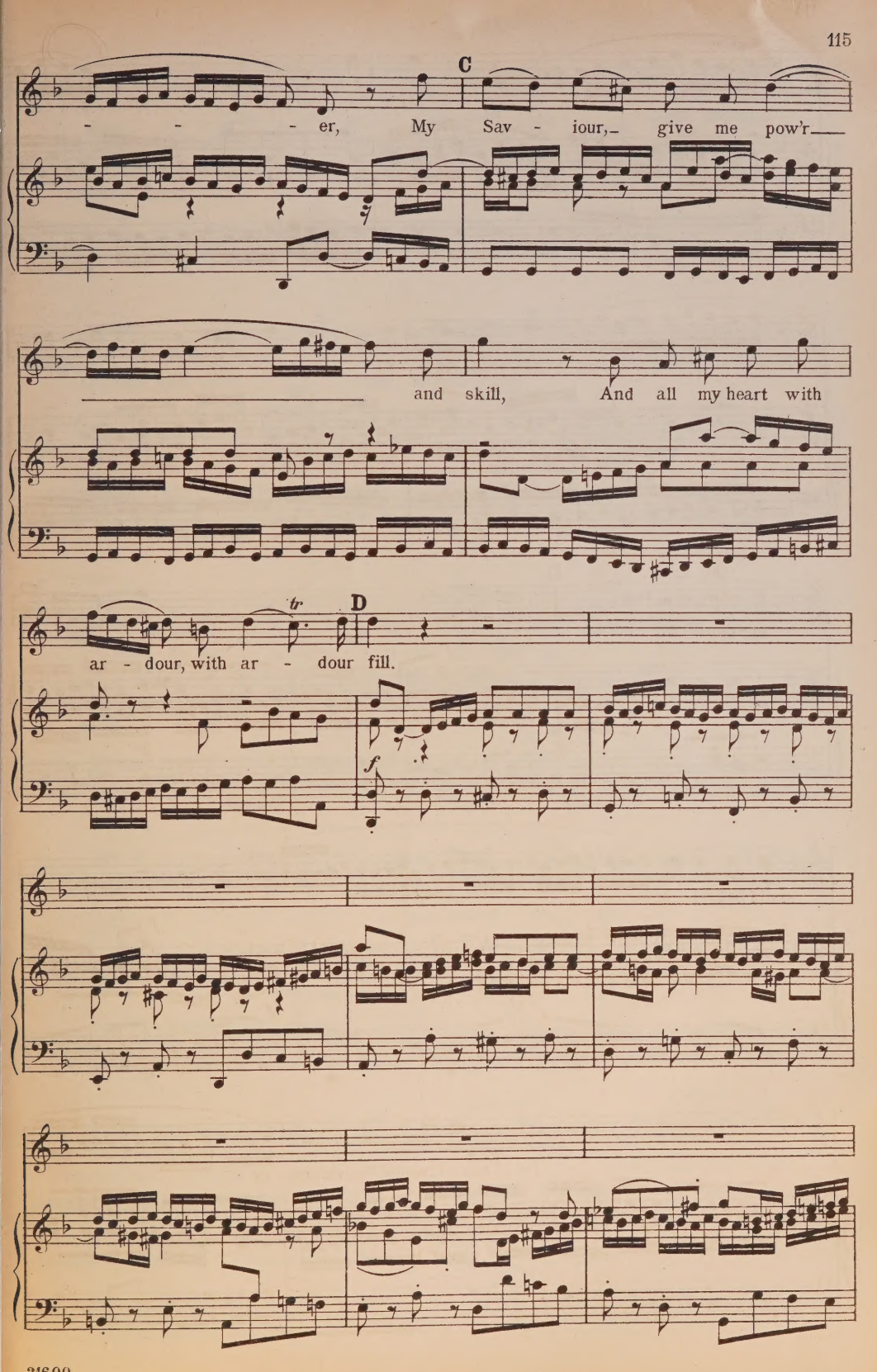
f f p

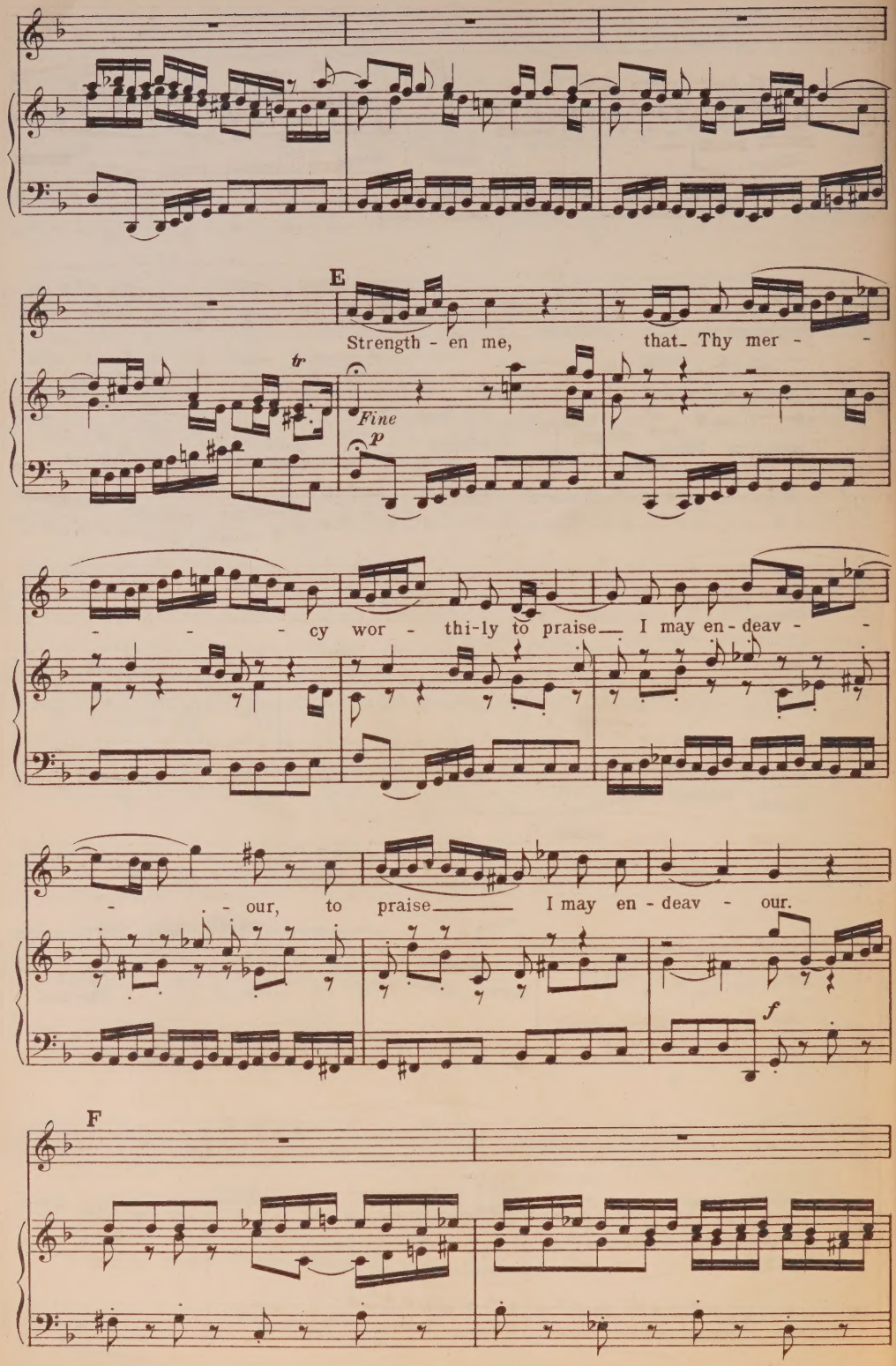
would be praising ev - - - - er!

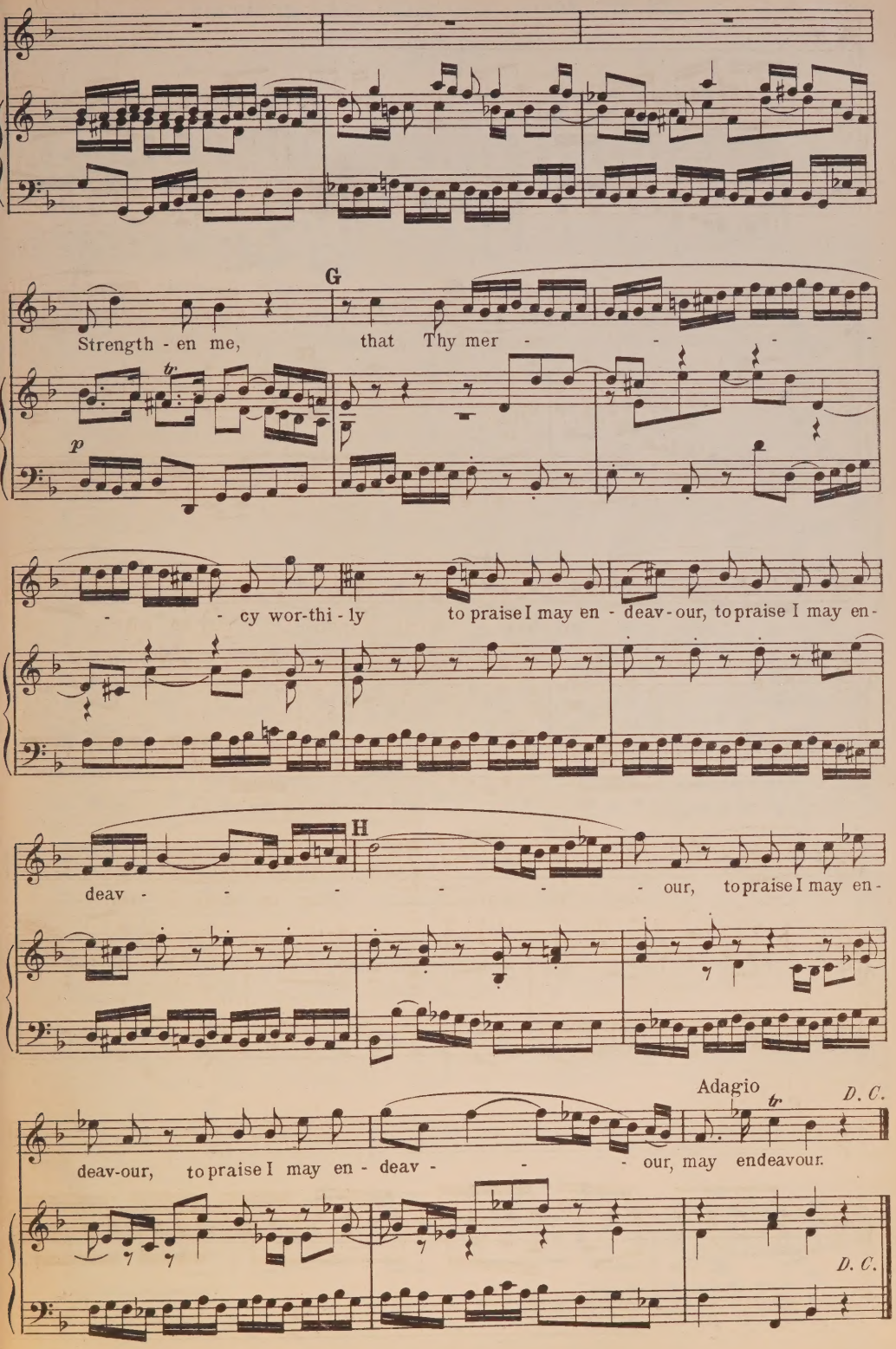
f f

'Tis Thee I_would be praising ev - - -

p

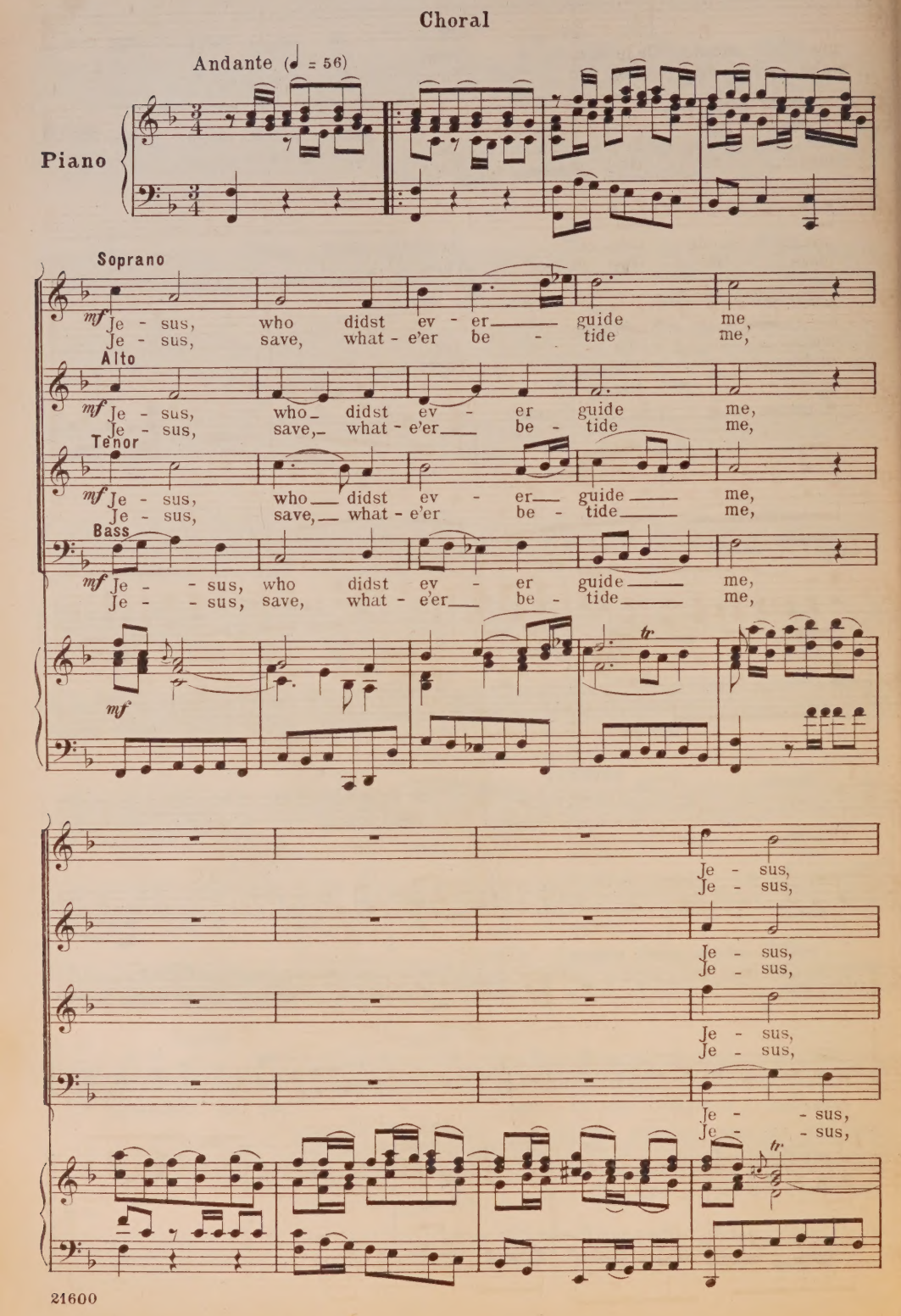

C
- - - er, My Sav - iour, give me pow'r
and skill, And all my heart with
tr
D
ar - dour, with ar - dour fill.
f


E
Strength - en me, that Thy mer - -
tr
Fine
p
- - - cy wor - thi-ly to praise I may en - deav - -
- - - our, to praise I may en - deav - our.
f
F


G
Strength - en me, that Thy mer - - - - - - cy wor-thi - ly to praise I may en - deav - our, to praise I may en-
p
tr
H
deav - - - - - - our, to praise I may en-
Adagio
tr
D. C.
deav-our, to praise I may en - deav - - - our, may endeavour.
D. C.

Nº 42. "Jesus, who didst ever guide me"

Choral



my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

my strong help - er be;
make me trust in Thee;

1.

2.

I

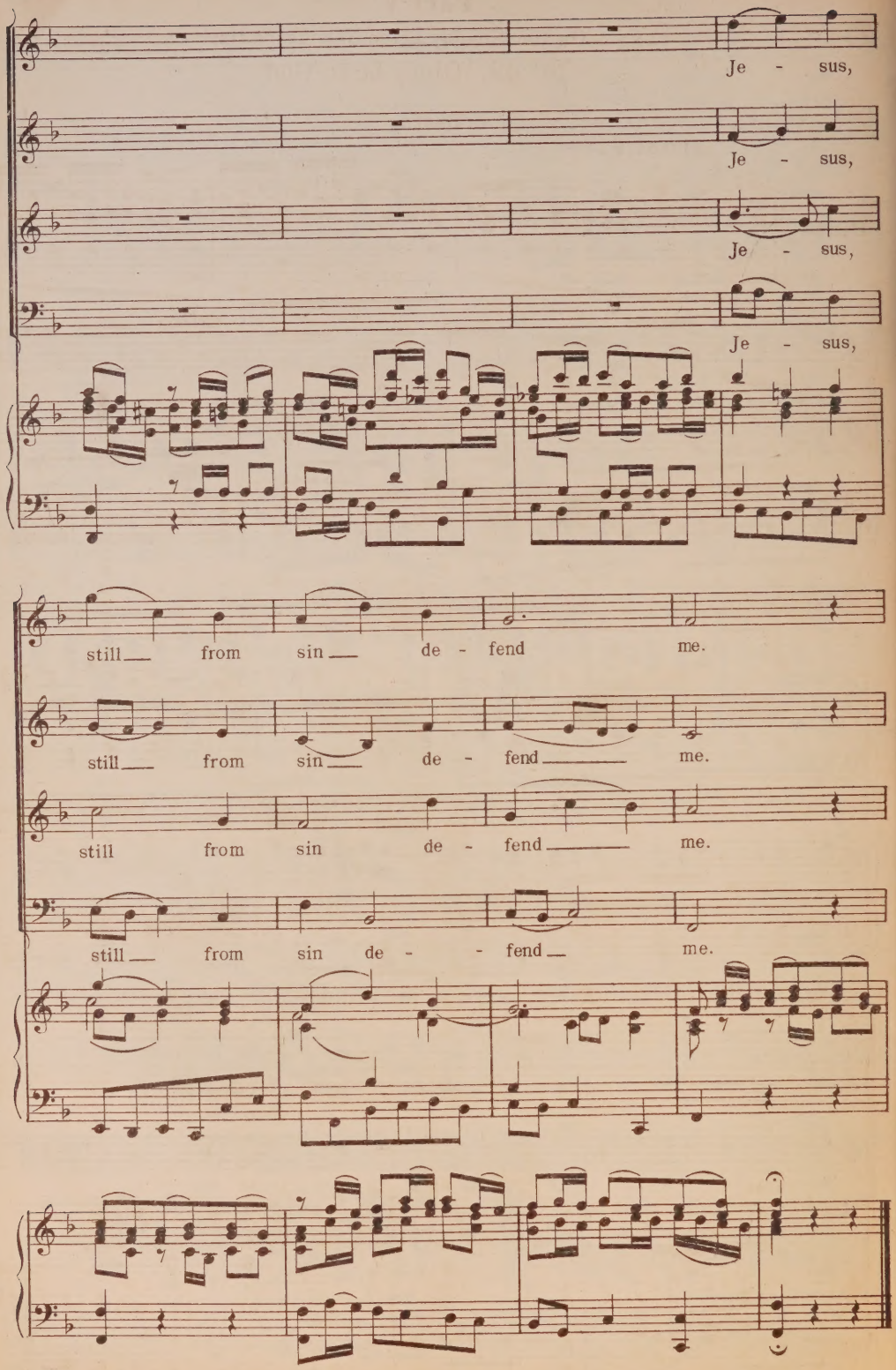
Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

I

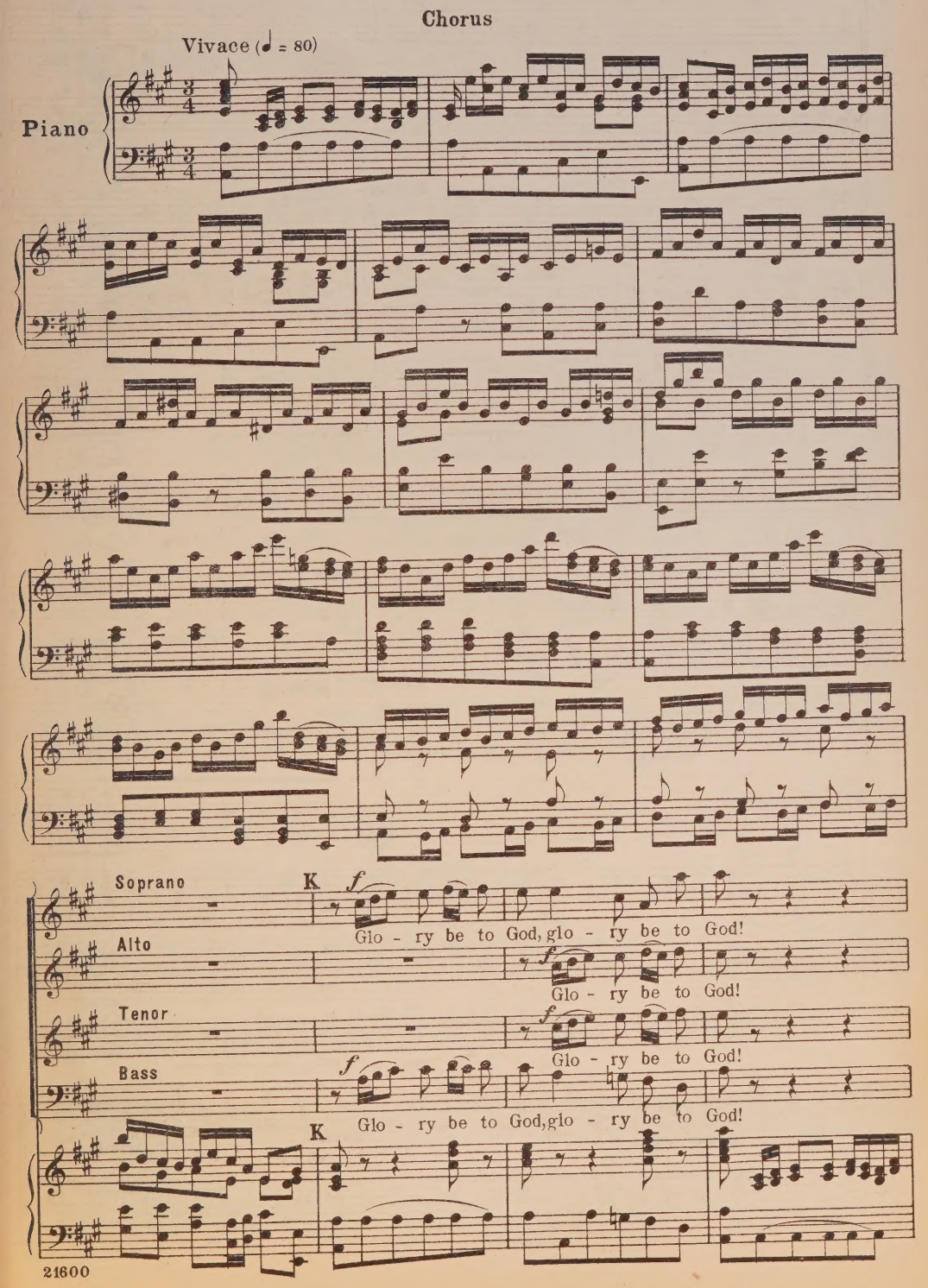

Je - sus,
Je - sus,
Je - sus,
Je - sus,
still from sin de - fend me.
still from sin de - fend me.
still from sin de - fend me.
still from sin de - fend me.

Part V

On the Sunday after New Year's Day

No. 43. "Glory be to God"

Chorus



glo - ry be to God Al - might - y,—

glo - ry be to God Al - might - y, glo - ry be to

glo - ry be to God Al - might - y,— glo - ry be to

glo - ry be to God Al - might - y,

L

glo - ry be to God, glo - ry be to God Al -

God, glo - ry be to God, glo - ry be to God Al -

God, glo - ry be to God, glo - ry be to God Al -

glo - ry be to God, glo - ry be to God Al-

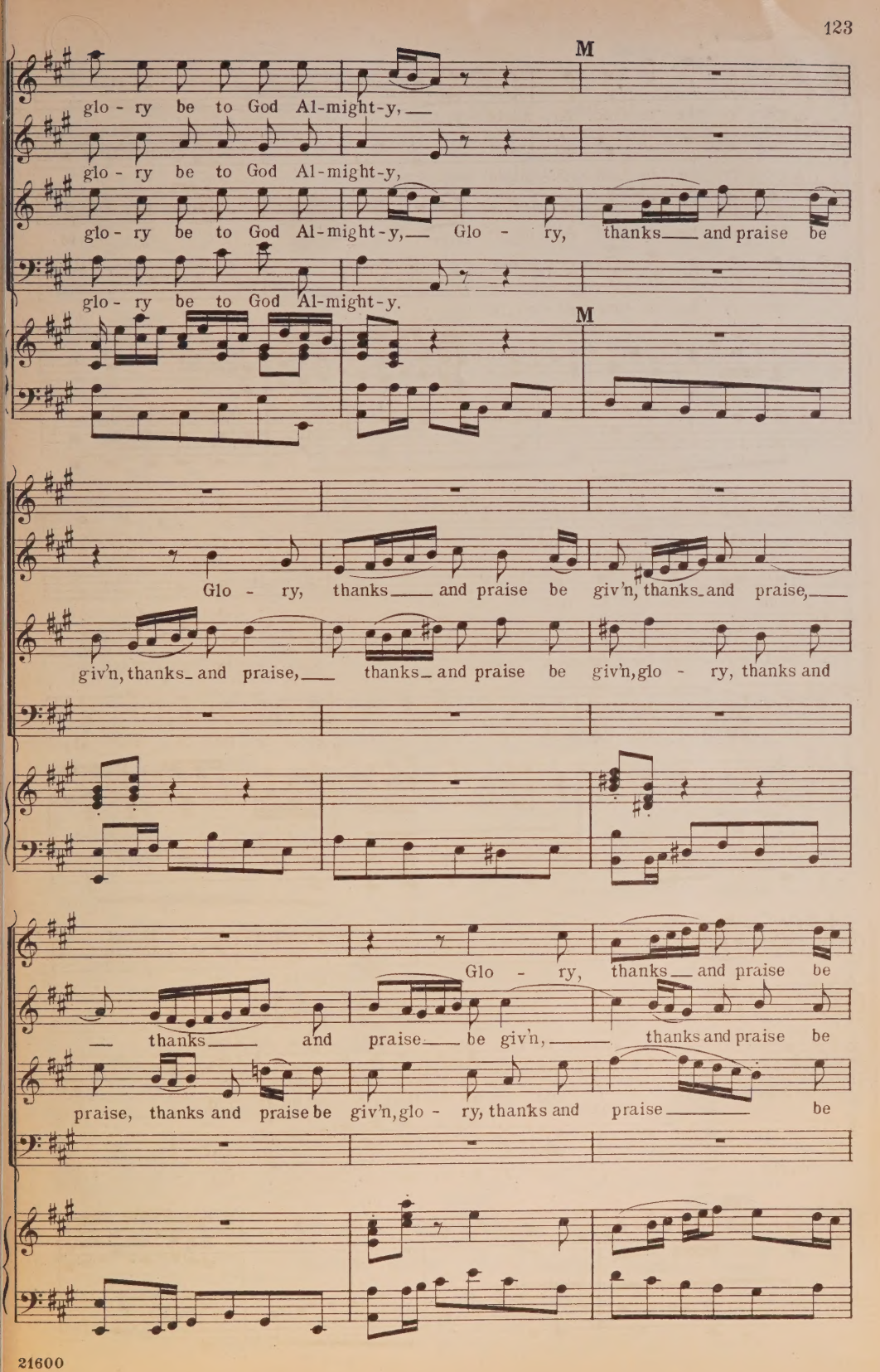
L

might - y,— glo - ry be to God,

might - y,— glo - ry be to God,

might - y, glo - ry be to God, glo - ry be to God,

might - y, glo - ry be to God, glo - ry be to God,


M
glo - ry be to God Al-might-y,
glo - ry be to God Al-might-y,
glo - ry be to God Al-might-y, Glo - ry, thanks and praise be
glo - ry be to God Al-might-y.
M
Glo - ry, thanks and praise be giv'n, thanks and praise,
giv'n, thanks and praise, thanks and praise be giv'n, glo - ry, thanks and
Glo - ry, thanks and praise be
thanks and praise be giv'n, thanks and praise be
praise, thanks and praise be giv'n, glo - ry, thanks and praise be

giv'n, thanks and praise, thanks and praise be-

giv'n, glo - ry, thanks and praise, thanks and praise be

giv'n, thanks and praise be giv'n, thanks and praise be-

glo - ry, thanks and praise be-

N

giv'n, glo - ry, thanks and praise,

giv'n, glo - ry, thanks and praise, thanks and praise be

giv'n, glo - ry, thanks and praise, thanks and praise,

giv'n, thanks and praise, glo-ry, thanks and praise, yea,

N

thanks and praise be giv'n, glo - ry, thanks and

giv'n, glo - ry, thanks and praise

thanks and praise be giv'n, glo - ry, thanks and praise thanks and

thanks and praise be giv'n, glo - ry, thanks and

praise

praise,

praise, thanks and praise, thanks and

be giv'n, glo - ry, thanks

be giv'n, yea, thanks

and praise be giv'n, glo - ry, thanks

praise, glo - ry, thanks

and praise be giv'n.

and praise be giv'n.

and praise be giv'n.

and praise be giv'n.

P

Glo - -

Glo - - ry

Glo - ry

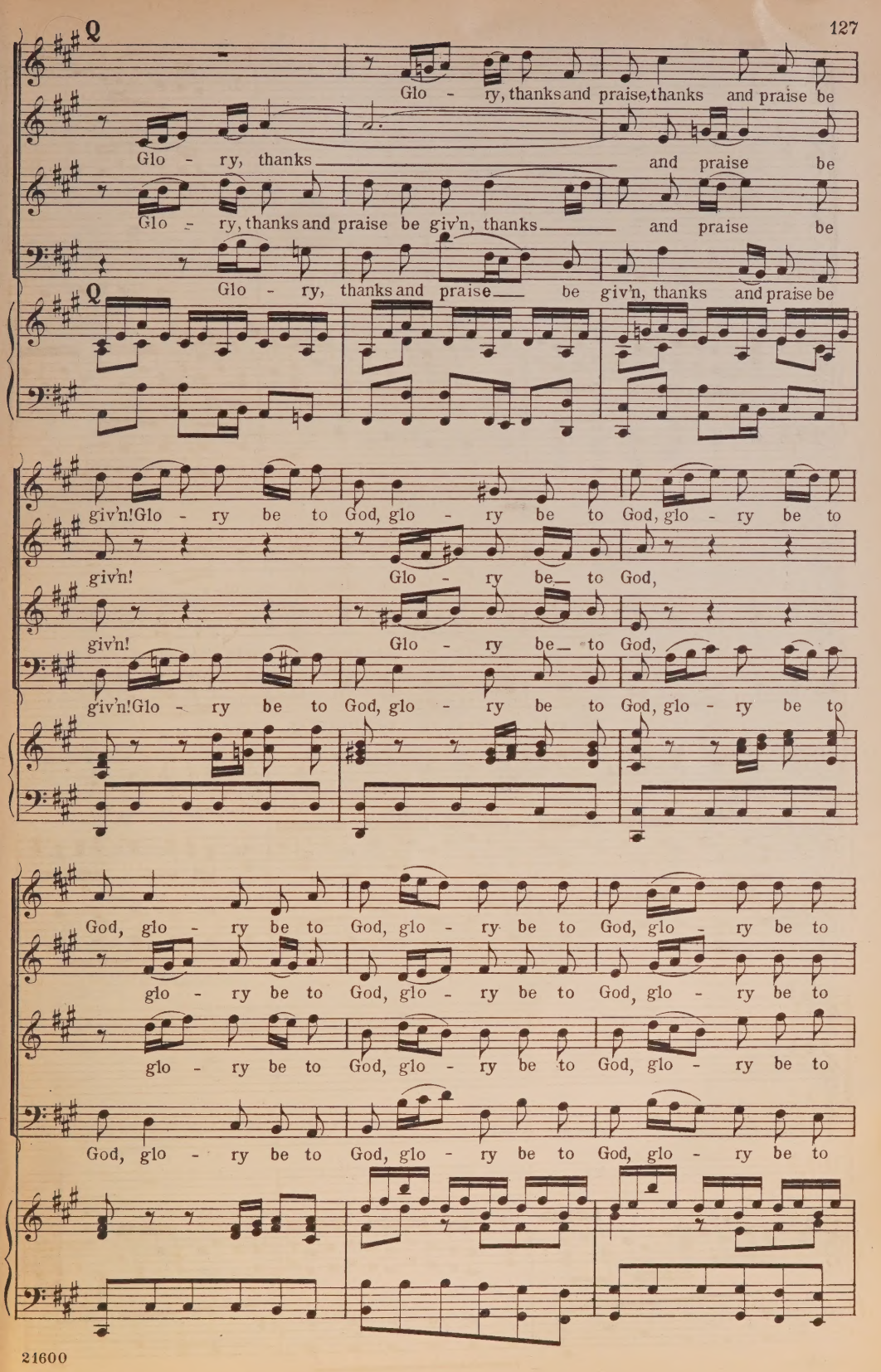
P

- - - - ry be to God Al - might - y!

be to God, glo - - ry be to God Al - might - y!

Glo - - ry, glo - ry be to God Al - might - y!

be to God Al - might - y, be to God Al - might - y!


Glo - ry, thanks and praise, thanks and praise be
Glo - ry, thanks and praise be
Glo - ry, thanks and praise be giv'n, thanks and praise be
Glo - ry, thanks and praise be giv'n, thanks and praise be
giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to
giv'n! Glo - ry be to God,
giv'n! Glo - ry be to God,
giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to
God, glo - ry be to God, glo - ry be to God, glo - ry be to
glo - ry be to God, glo - ry be to God, glo - ry be to
glo - ry be to God, glo - ry be to God, glo - ry be to
God, glo - ry be to God, glo - ry be to God, glo - ry be to

R

God, be — to God Al might - ty,

God, be to God Al might - ty,

God, be — to God Al might - ty,

God, be — to God Al might - ty, glo - ry, thanks — and praise be

R

glo - ry, thanks — and praise be giv'n, thanks — and praise, —

giv'n thanks and praise — thanks and praise be giv'n, glo - ry thanks and

glo - ry, thanks — and praise be

— thanks — and praise — be giv'n, — thanks and praise be

praise thanks and praise be giv'n, glo - ry, thanks and praise — be

S

glo - ry, thanks and praise be giv'n, thanks and praise

giv'n, thanks and praise, thanks and praise be giv'n, glo - ry, thanks and

giv'n, glo - ry, thanks and praise, thanks and praise be giv'n,

giv'n, thanks and praise be giv'n, yea, thanks and praise be giv'n, thanks and praise be

S

be giv'n, thanks and praise be giv'n,

praise, thanks and praise be

glo - ry, thanks and praise, thanks and praise be

giv'n, glo - ry, thanks and praise, yea, thanks and praise be

glo - ry, thanks and praise

giv'n, glo - ry, thanks and praise

giv'n, glo - ry, thanks and praise, thanks and praise,

giv'n, glo - ry, thanks and praise,

be-

be-

and praise be

— thanks and praise, thanks and praise, glo - ry,

T

giv'n, yea, glo - - -

giv'n, glo - - ry, thanks

giv'n, glo - - ry, thanks

thanks

T

- ry, thanks and praise be- giv'n. All the world doth wor-ship

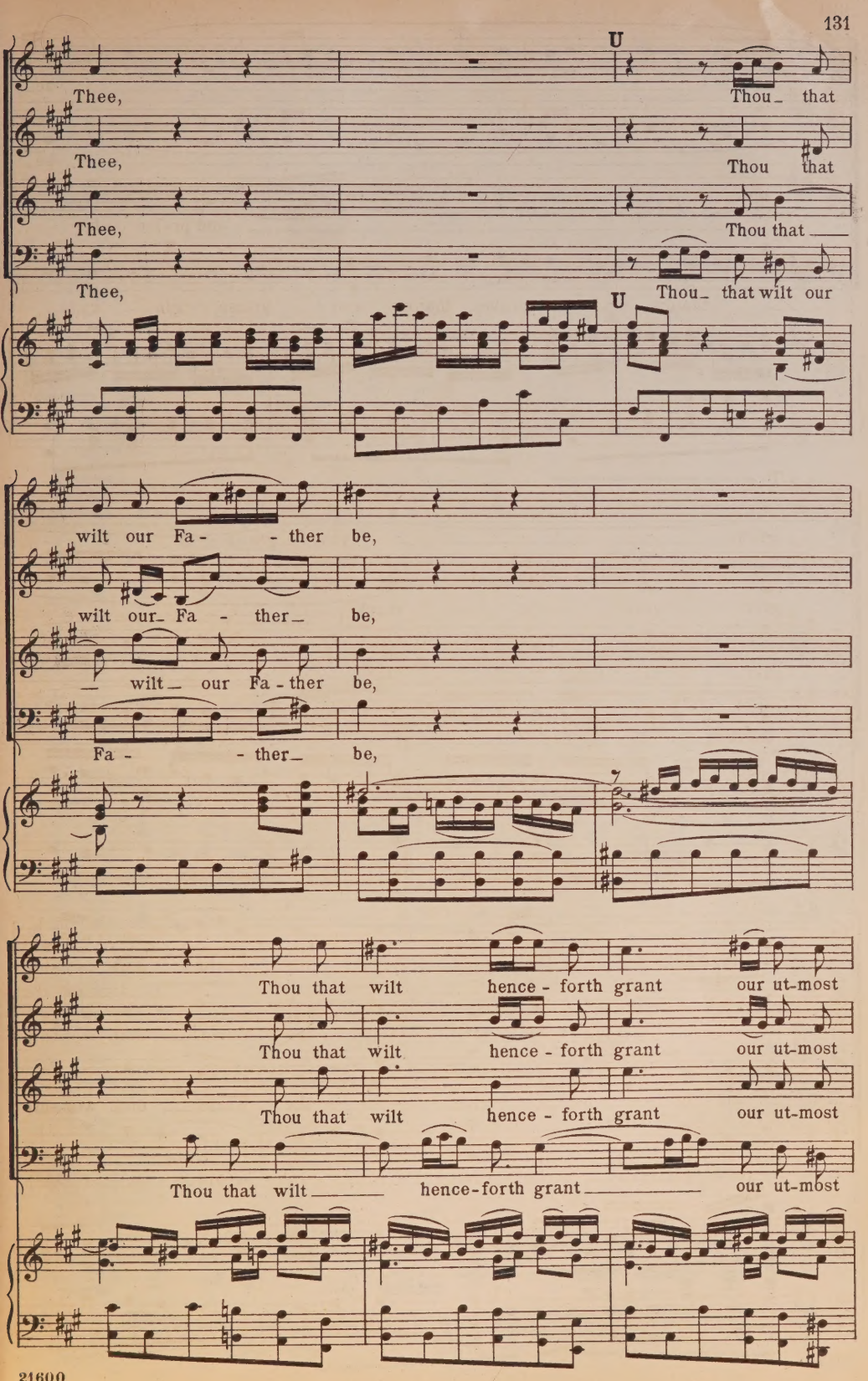
Fine

and praise be giv'n. All the world doth wor-ship

— and praise be giv'n. All the world doth wor-ship

— and praise be giv'n. All the world doth wor-ship

Fine


U
Thee, Thou that
Thee, Thou that
Thee, Thou that
Thee, Thou that wilt our
U
wilt our Fa - ther be,
wilt our Fa - ther be,
wilt our Fa - ther be,
Fa - ther be,
Thou that wilt hence - forth grant our ut-most
Thou that wilt hence - forth grant our ut-most
Thou that wilt hence - forth grant our ut-most
Thou that wilt hence-forth grant our ut-most

long - ings, and bring Thy chil - dren with joy un-to heav'n.

long - ings, and bring Thy chil - dren with joy un-to heav'n.

long - ings, and bring Thy chil - dren with joy un-to heav'n.

long - ings, and bring Thy chil - dren with joy un-to heav'n.

V

All the world doth wor-ship

All the world doth wor-ship

All the world doth wor-ship

All the world doth wor-ship

V

Thee, Thou that wilt

Thee, Thou that

Thee, Thou that wilt

Thee, Thou that

— our Fa - - ther be,

wilt our Fa - ther be,

— our Fa - - ther be,

wilt our Fa - ther be,

W

Thou that wilt — hence-forth grant — our ut-most

Thou that wilt hence - forth grant our ut-most

Thou that wilt hence - forth grant our ut - most long - -

Thou that wilt — hence-forth grant — our ut-most

W

long - ings, and bring Thy chil - dren with joy un - to heav'n. D. C.

long - ings, and bring Thy chil - dren — with joy un - to heav'n. D. C.

- - ings, and bring Thy chil - dren — with joy un - to heav'n. D. C.

long - ings, and bring Thy chil - dren with joy un - to heav'n. D. C.

No. 44. "Now when Jesus was born in Bethlehem"

Recit.

Evangelist (Tenor)

Voice

Now when Je - sus was born in Beth - le - hem, in the land of

Piano

Ju - dah, in the days of Her - od the King, be - hold, there

came wise men from the East to Je - ru - sa - lem,

No. 45. "Where is the new-born King?"

Chorus and Recitative

Tempo moderato

Soprano — *f* — Where, where, where is the new - born

Alto — *f* — Where, where, where, where, where

Tenor — *f* Tutti — say - ing, Where, where, where, where, where

Bass — *f* — Where, where, where, where, where

Tempo moderato

Piano — *f*

King, the King of the Jews? Where is the new-born King, the King of the

is the new-born King, the King of the Jews? where is the new-born

is the new-born King, the King of the Jews? where is the new-born

is the new-born King, the King of the Jews? where is the new-born

Jews? Where, where? where, where?

Recit.

Alto Solo

King, the King of the Jews? Where, where? Seek Him with-in my breast, For with me

King, the King of the Jews? Where, where?

King, the King of the Jews? Where, where?

Recit.

p

Chorus

He vouch-safes to rest.

For we have

For we have seen, have seen His

f

Chorus

For we have seen, have seen His star, His

For we have seen, have seen His star, His star in the

seen, have seen His star, His star in the east,

star, His star in the east, for we have

star in the east, for we have seen, have seen His

east, have seen His star, for we have

for we have seen, have seen His star, His star in the

seen, have seen His star, His star in the east, for we have

star, for we have seen His star in the east, and are

seen, have seen His star, His star in the east, and are

east, we have seen His star in the east,

seen, have seen His star, His star in the east,

come, and are come to wor - - ship, are come to wor- -

come, and are come — to — wor - ship, are come — to —

and are come, and are come to wor - ship, are come to wor- -

and are come, and are come to wor - ship, are come to wor- -

- - ship, are come to wor - - ship — Him. Recit.

Alto Solo

wor - - - ship, to wor - ship — Him. Re - joice that you this light be-

- - ship, are come — to — wor - ship Him.

- - ship, are come to — wor - ship Him.

Recit.

p

hold, That doth its kind-ly beam un-fold. My Sav-iour, Thou, Thou art the light That shall up-

on the Gentiles shine: Thy beams shall make their darkness bright, And they shall surely hail it

Thine. How pure, how clear that light must be, That shines, O Lord, from Thee.

No. 46. "All darkness flies"

Choral

Andante

Soprano: All dark - ness flies be - fore Thy

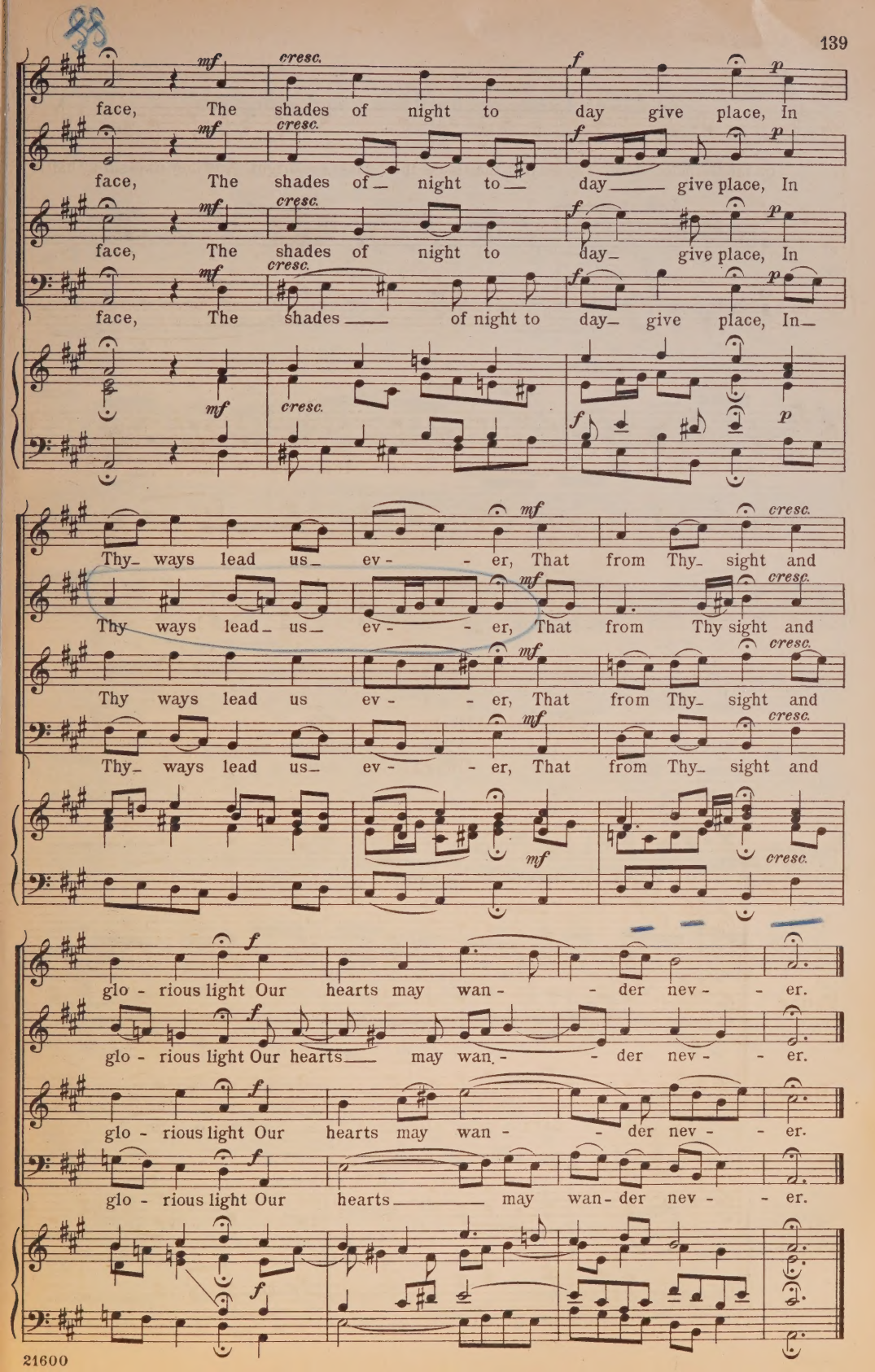
Alto: All dark - ness flies be - fore Thy

Tenor: All dark - ness flies be - fore Thy

Bass: All dark - ness flies be - fore Thy

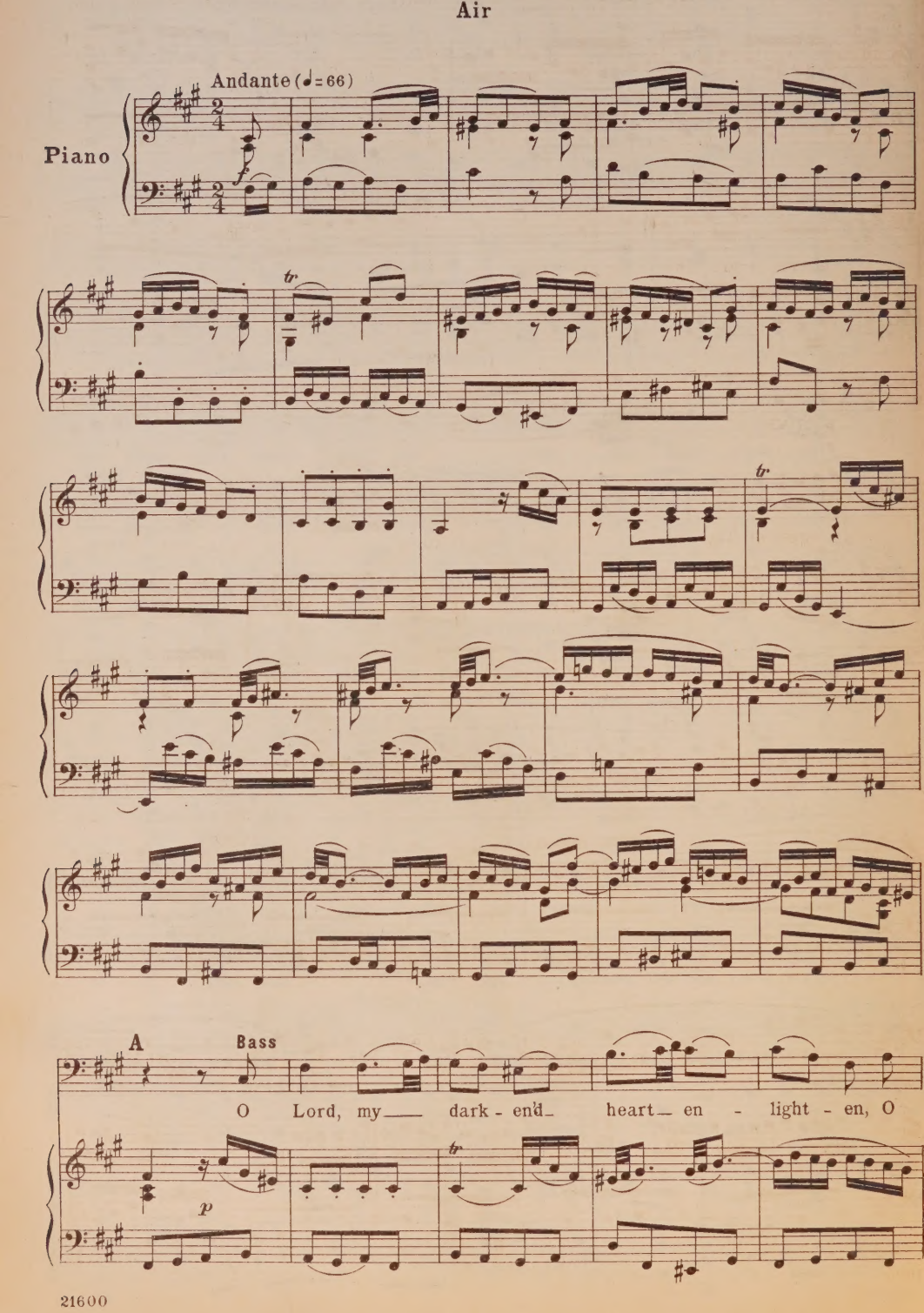
Andante (♩=46)

Piano


mf cresc. f p
face, The shades of night to day give place, In
face, The shades of night to day give place, In
face, The shades of night to day give place, In
face, The shades of night to day give place, In
mf cresc. f p
Thy ways lead us ev - er, That from Thy sight and
Thy ways lead us ev - er, That from Thy sight and
Thy ways lead us ev - er, That from Thy sight and
Thy ways lead us ev - er, That from Thy sight and
mf cresc.
f
glo - rious light Our hearts may wan - der nev - er.
glo - rious light Our hearts may wan - der nev - er.
glo - rious light Our hearts may wan - der nev - er.
glo - rious light Our hearts may wan - der nev - er.
f

№ 47. "O Lord, my darken'd heart enlighten"

Air



Lord, my dark - - en'd heart en - - light - en, and

B

shew to Thy ser - vant the bright - - - -

- ness of Thy face; O Lord my dark-en'd heart

C

en-light-en, and shew to Thy ser-vant the

bright - - - - ness of Thy face; O Lord,

— my dark-en'd heart en - light - en, and shew to Thy ser - vant the

D

bright - - - ness of — Thy face.

f

b

E

Thy word doth — shed up - on — the path - way of

p

life the

F

guid - - ing light of grace,

and suf-fers not there-from my foot-steps to

wan - der. O Lord, my dark - - en'd heart en -

G

light-en, and shew to Thy ser - vant the bright - - - ness

of Thy face, en - light - - - en my

heart, O Lord, my dark - en'd heart en -

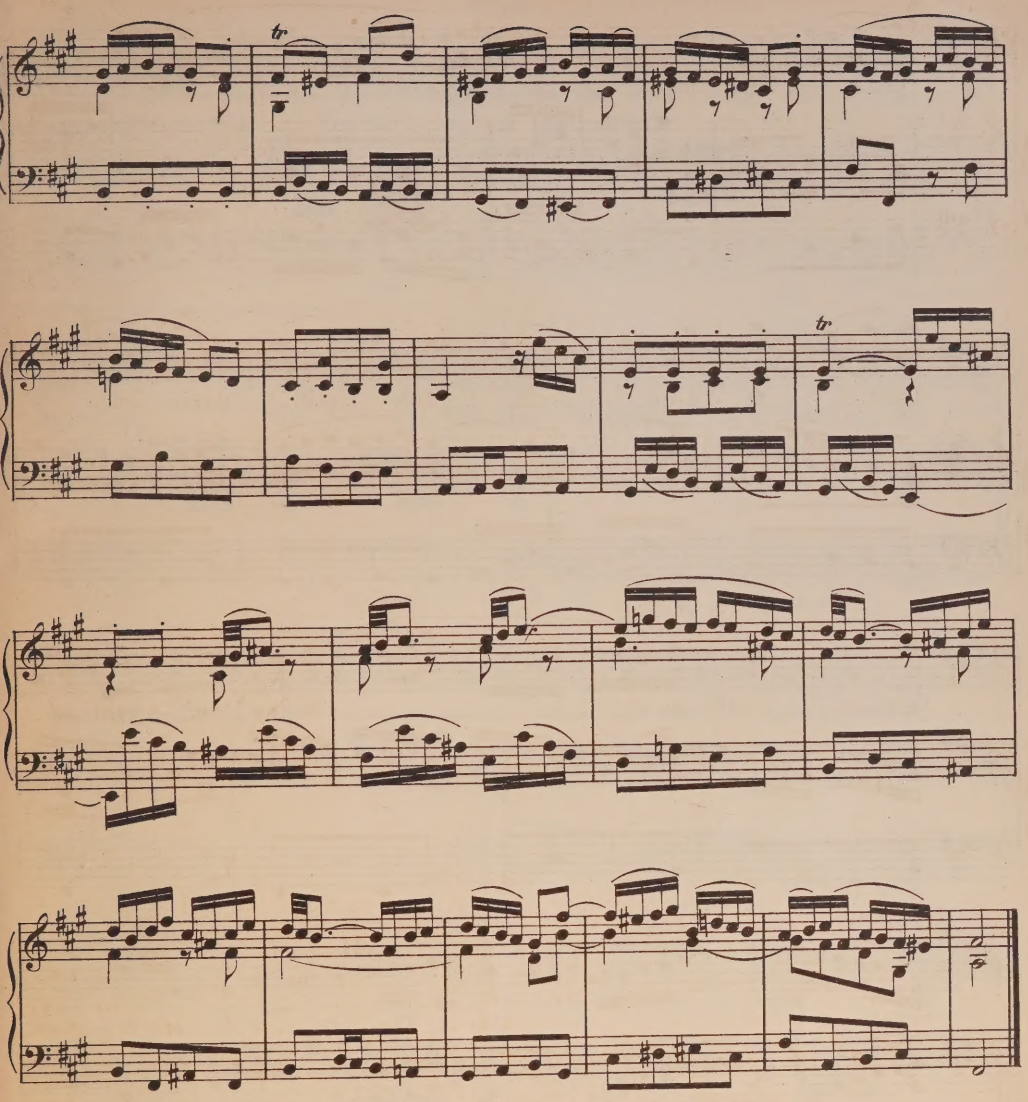
light - en, and shew to Thy ser - vant the

H

bright - - - ness of Thy face, shew the bright - ness

of Thy face.

f



No. 48. "And when Herod the King heard it"

Recitative

Evangelist (Tenor)

Voice

And when Herod the King heard it, he was troubled, and all Je-ru-sa-lem with him.

Piano

No. 49. "With fear why are ye taken?"

Recit.

Voice (Alto)

With fear why are ye tak-en? Why should the presence of the Lord in you such dread a - wak-en? O! greet with thank-ful - ness The love He is re - veal - ing, He comes that He may bless Our sin-ful race with per-fect heal - ing. And

Piano

Evangelist (Tenor)

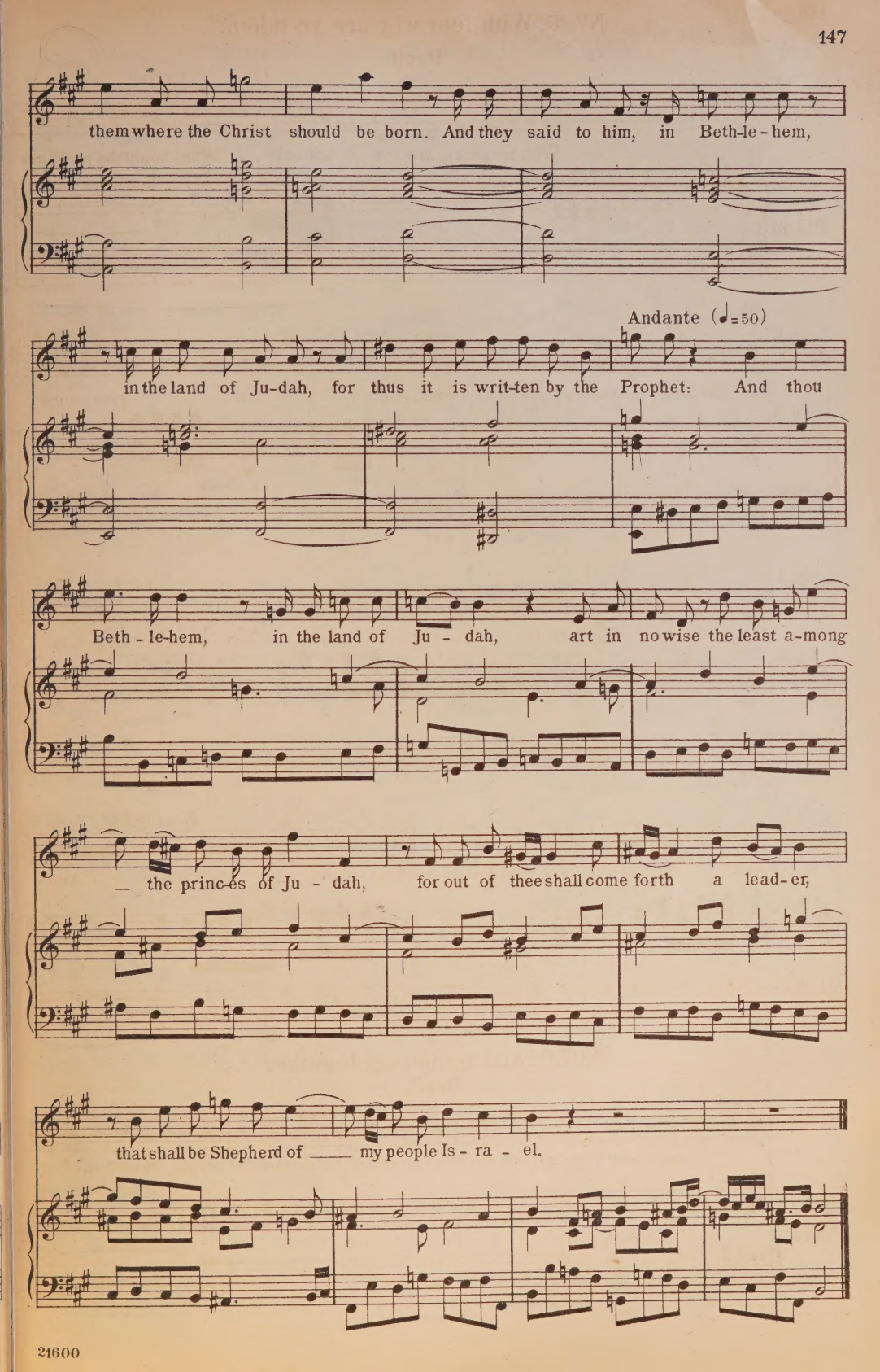
No. 50. "And gathering together"

Recit.

Voice

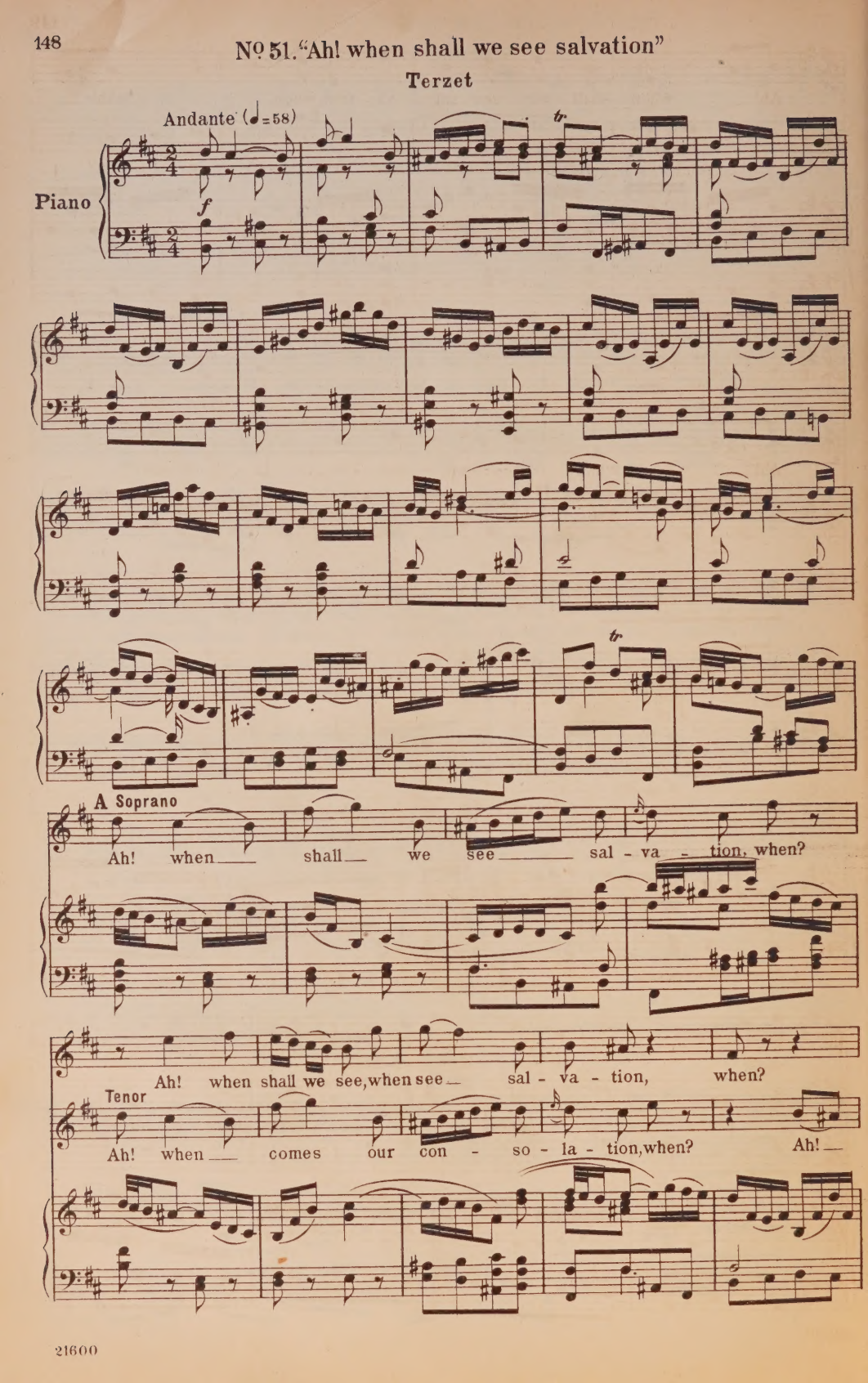
gather-ing together all the chief priests and scribes of the people, he enquir-ed of

Piano


them where the Christ should be born. And they said to him, in Beth-le-hem,
Andante (♩=50)
in the land of Ju-dah, for thus it is writ-ten by the Prophet: And thou
Beth-le-hem, in the land of Ju-dah, art in no wise the least a-mong
the princes of Ju-dah, for out of thee shall come forth a lead-er,
that shall be Shepherd of my people Is-ra-el.

No 51. "Ah! when shall we see salvation"

Terzet



Ah! when shall we see sal - va - tion, when? Ah!

when comes, when comes our con - so - la - tion?

B

when shall we see, when see sal -

Ah! when comes our con - so - la - tion, when?

B

va - tion? Ah! when? Ah! when

Alto

Peace, peace, for sure - ly this is He! Peace,

Tenor

Ah! when? Ah! when

shall we see sal - va - tion?

peace, peace, peace, for sure - ly this is

comes our con - so - la - tion?

C

Ah! when shall we see sal - va-tion?

He! Peace, peace, peace, peace, for sure-ly this is

Ah! when comes our con - so - la-tion?

C

Ah! when shall we see sal -

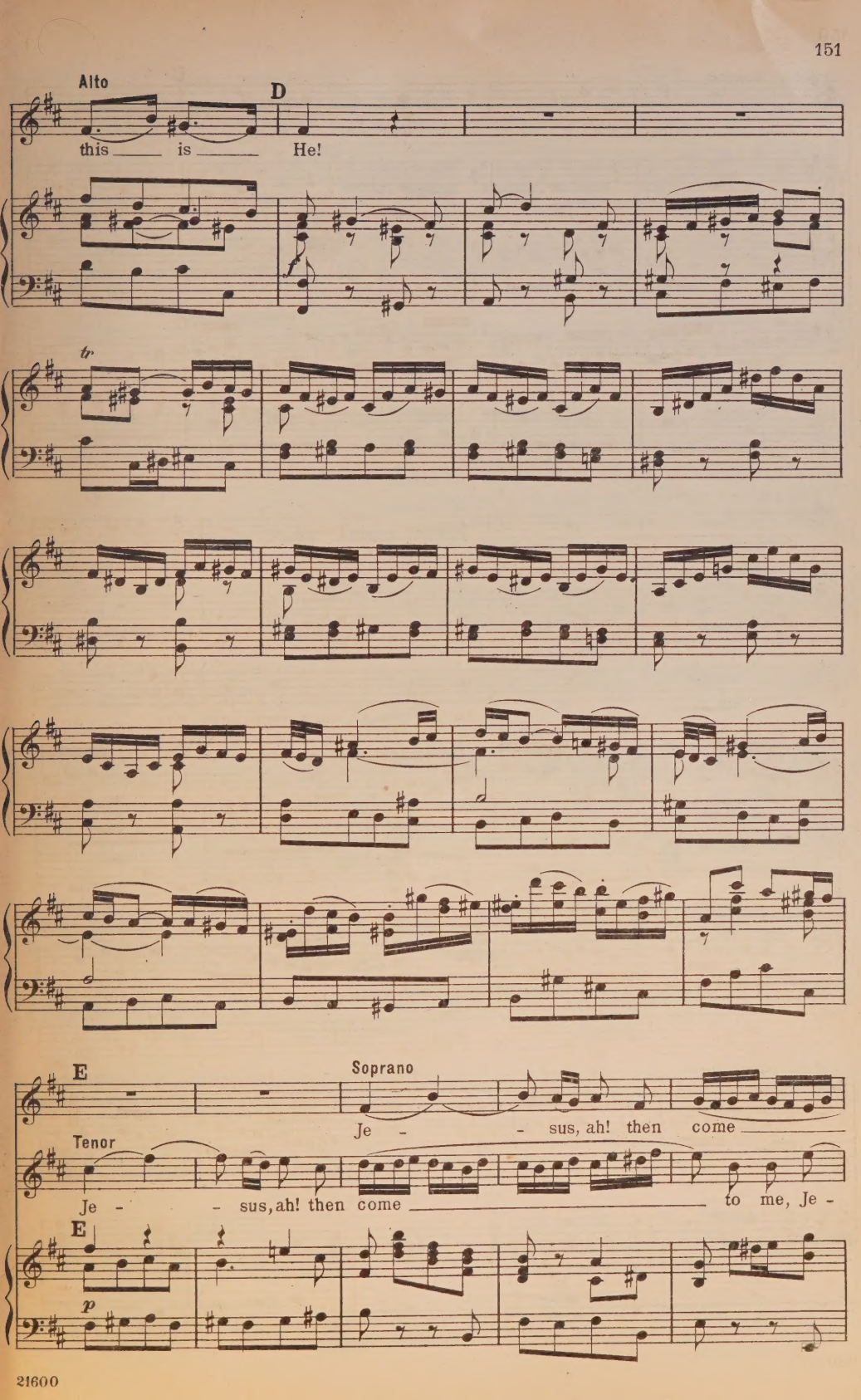
He, for sure-ly this is He! Peace,

Ah! when comes our con - so -

va - - - - - - tion?

for sure - ly this ___ is ___ He! Peace, for surely

la - - - - - - tion?


Alto
D
this is He!
tr
E
Soprano
Je - sus, ah! then come
Tenor
Je - sus, ah! then come to me, Je -
E
p

to me, Je - sus, ah! then come

- sus, ah! then come, ah! Je - sus, come to

to

me, ah! Je - sus, ah! then come

F

me, Je - sus, ah! then come, then come to me,

to me, ah! then come to me,

F

f

Je - sus, ah! then come, Je - sus, ah! then

ah! then come to me,

tr

p

p

G

come to me, Je - sus, ah! then come,

Je - sus, ah! then come to me, Je -

G

ah! Je - sus, come, ah! Je - sus,

- sus, ah! then come

come to me, ah! then

to me, Je - sus, ah! then come,

H

come to me. Ah!

come to me. Je - sus, ah! then

H

f *p* *p*

then come to me.

come.

f *p*

I

Ah! when

Ah! when shall we see sal - va - tion, when? Ah! when

I

comes our con - so - la - tion, when? Ah! when comes, when

shall we see, when see sal - va - tion, when? Ah! when

K

comes our con-so - la - tion? Ah! when comes our con-so -

shall we see sal - va - tion, when? Ah! when shall we see,

K

la-tion, when? Ah! when? Ah! when

Alto

Peace, peace, for sure-ly this is He! Peace,

when see sal - va - tion? Ah! when? Ah! when

L

comes our con - so - la-tion? Ah! when

peace, peace, peace, for sure-ly this is He! Peace,

shall we see sal - va-tion? Ah! when

L.

comes our con - so - la - tion?

peace, peace, peace, for sure-ly this is He, for sure-ly

shall we see sal - va - tion?

Ah! when comes our con - so - la - -

this is He! peace, for sure -

Ah! when shall we see sal - va - -

- - - - - - - tion?

- ly this _____ is _ He! Peace, peace, peace, for

- - - - - - - tion? _

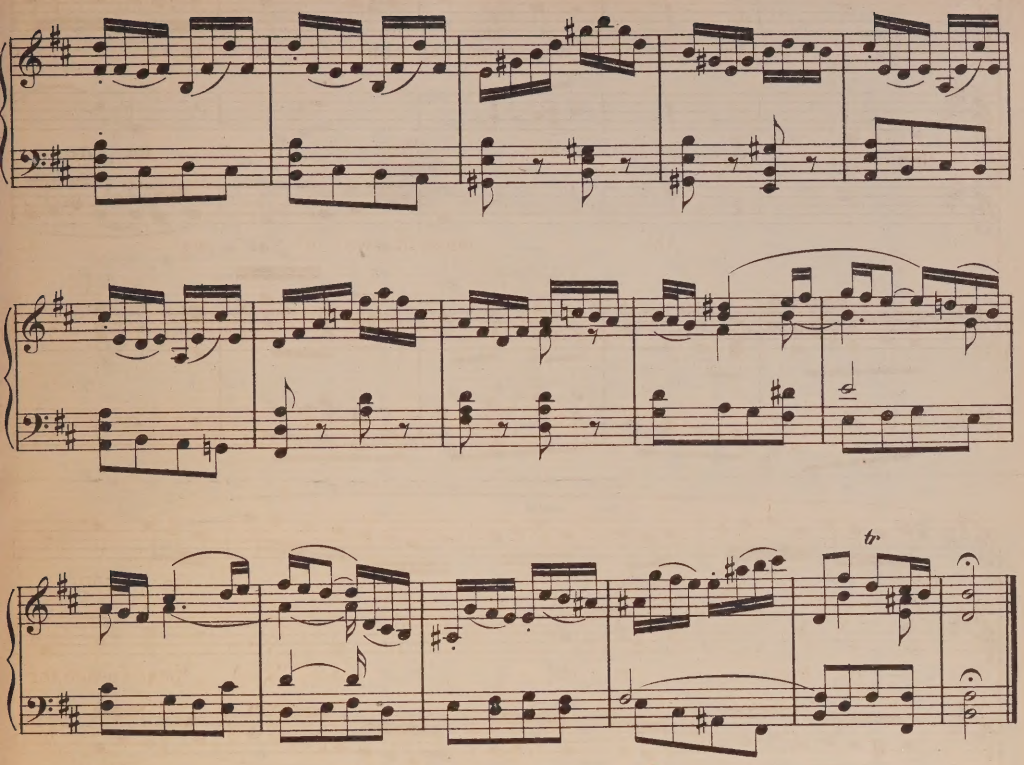
M

sure-ly this is _ He!

M

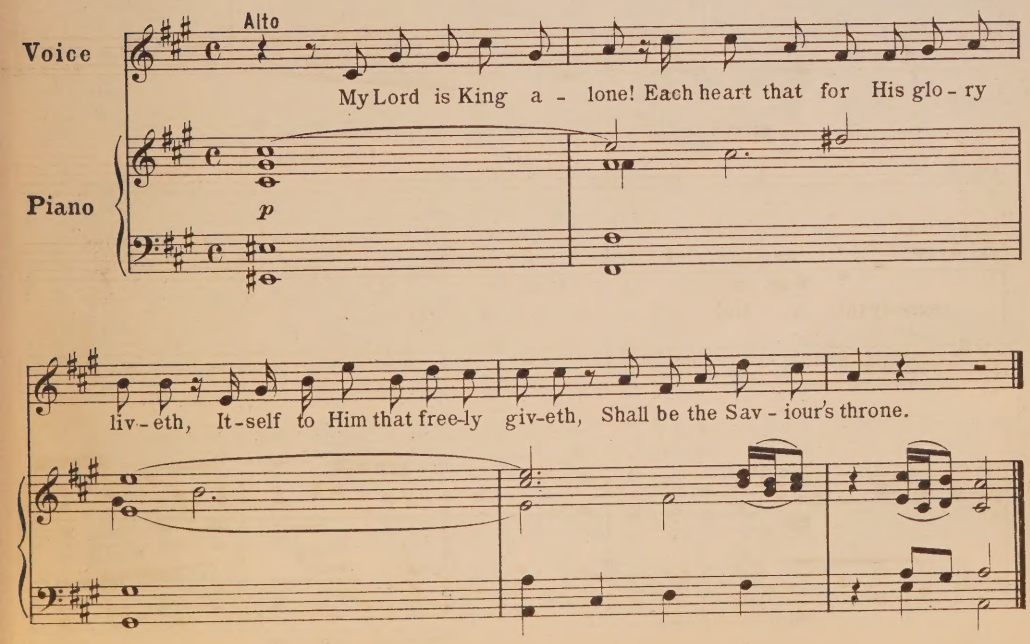
f

tr



No. 52. "My Lord is King alone!"

Recit.



No. 53. "This proud heart"

Choral

Andante

Soprano: This proud heart with - in us swell - ing Is no pal - ace rich and fair,

Alto: This proud heart with - in us swell - ing Is no pal - ace rich and fair,

Tenor: This proud heart with - in us swell - ing Is no pal - ace rich and fair,

Bass: This proud heart with - in us swell - ing Is no pal - ace rich and fair,

Andante (♩ = 46)

Piano

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

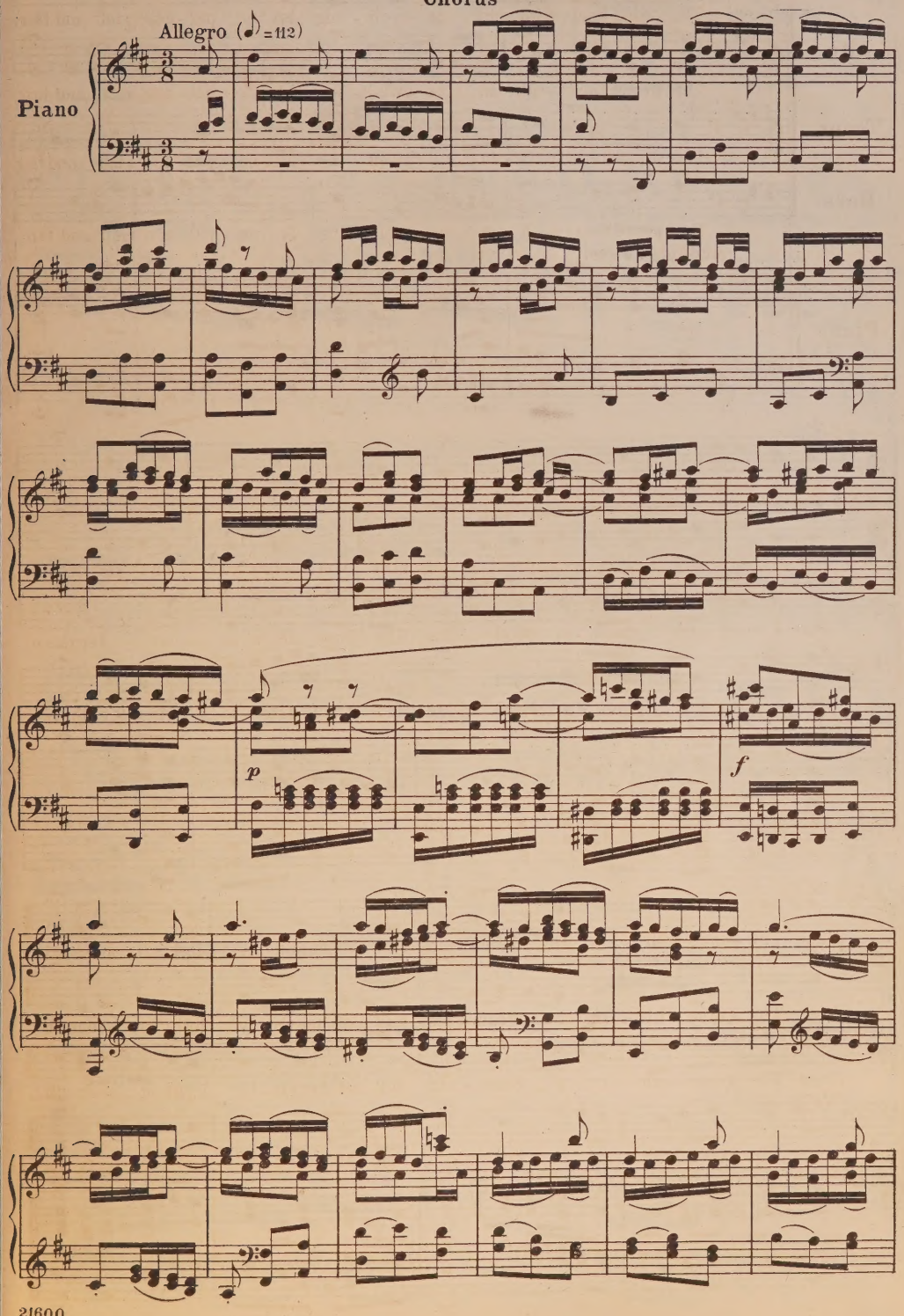
When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.

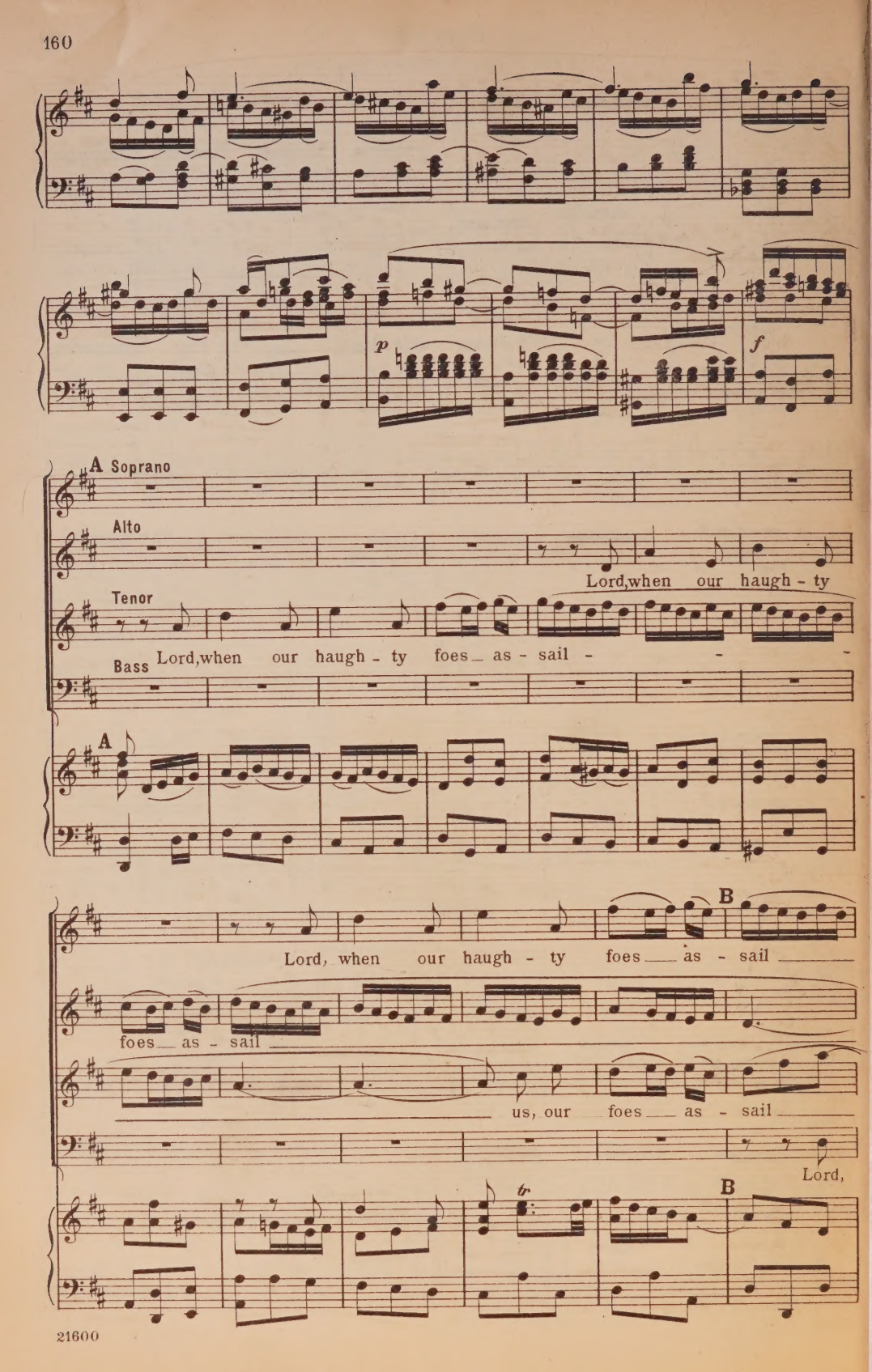
Part VI

On the Festival of the Epiphany

No. 54. "Lord, when our haughty foes assail us"

Chorus




p
f
A Soprano
Alto
Lord, when our haugh - ty
Tenor
Bass Lord, when our haugh - ty foes as - sail - -
A
B
Lord, when our haugh - ty foes as - sail
foes as - sail
us, our foes as - sail
Lord,
tr
B

us, our

us, our foes as - sail us, our haugh-ty

us, Lord, when our haugh-ty foes as - sail us, our

when our haugh - ty foes as - sail

C

foes as - sail us,

foes as - sail us,

O!

foes as - sail us, O! may it for our peace a - vail

us,

C

O! may it for our

may it for our peace a - vail

us, for peace a

D

peace a - vail us, for peace

us, for peace a - vail us, may it

vail us, may it for our peace a - vail us, for peace a -

O! may it for our peace a - vail

D

a - vail us,

for our peace a - vail us, To rest up - on Thy

vail us, for peace a - vail us,

us, To rest up - on Thy

E

To rest up - on Thy might - y pow'r,

might-y pow'r, Thy might - y pow'r, to

To rest up - on Thy might - y pow'r,

might-y pow'r, to rest up - on Thy might - y

to rest up - on Thy pow'r, to rest up - on Thy

rest up - on Thy might - y pow'r, rest up - on Thy

to rest up - on Thy mighty pow'r, to rest up -

pow'r, rest on Thy might - y pow'r, to rest up - on Thy

F

pow'r, O! may it

pow'r, rest on Thy might - - - - y pow'r, O!

on Thy might - y pow'r, rest on Thy might - y pow'r, O!

might - y pow'r, up - on Thy might - - y pow'r, O!

F

for our peace a - vail us, to rest up - on Thy

may it for our peace a - vail us, to rest up - on Thy

may it for our peace a - vail us, to rest up - on Thy

may it for our peace a - vail us, to rest up - on Thy

G

might - y pow'r.

might - y pow'r.

might - y pow'r.

might - y pow'r. Our

G

p *f*

Our on - ly trust, do

on - ly trust, do Thou be - friend

Our on - ly trust, do Thou be - friend

Thou be - friend us, All

us, All need-ful strength and suc - cour send us To

H

Our on - ly trust, do

need-ful strength and suc - cour send us To keep us safe in

keep us safe in dan - ger's hour, safe in dan - ger's hour;

H

Thou be - friend

us, All need - ful strength and suc - cour send us, to

dan - ger's hour; Our on - ly trust, do Thou be - friend us, our

Our on - ly trust, do Thou be - friend us, all need-ful

I

us, all need - ful strength and

keep us safe in dan - ger's hour, all need - ful strength and

on - ly trust, do Thou be - friend us, all need - ful strength and

strength and suc - cour send us, to keep us safe in dan -

I

suc - cour send us, to keep us safe in dan - ger's hour,

suc - cour send us, to keep us safe in dan - ger's hour,

suc - cour send us, to keep us safe in dan - ger's hour,

- ger's hour, to keep us safe in dan - ger's hour,

safe in dan - ger's hour.

safe in dan - ger's hour.

safe in dan - ger's hour.

safe in dan - ger's hour.

f

K

Lord, when our haugh - ty foes as - sail

Lord, when our haugh - ty foes as - sail us, Lord,

Lord, when our haugh - ty foes as - sail us,

Lord, when our haugh - ty foes as - sail us,

K

us, Lord, when our haugh - ty

when our haugh - ty foes as - sail

Lord, when our haugh - ty

L

foes as - sail us, our foes as - sail us, O!

us, Lord, when our haugh - ty foes as - sail us, O!

foes as - sail us, O!

Lord, when our haugh - ty foes as - sail us, O!

L

M

may it for our peace a - vail us,

may it for our peace a - vail us,

may it for our peace a - vail us,

may it for our peace a - vail us, To rest up - on Thy

M

To rest up - on Thy might - y pow'r, to

might - y pow'r, O! may it for our peace a - vail us, To

To rest up on Thy

rest up - on Thy might - y pow'r, O! may it for our

rest up - on, to rest up - on Thy might -

N

To rest up - on Thy might - y pow'r, O!

might - y pow'r, To rest up - on Thy might - y pow'r, O!

peace a - vail us, To rest up - on Thy might - y

- y pow'r, O! may it for our peace a - vail us, To

N

may it for our peace a - vail us, To rest up - on Thy

may it for our peace a - vail us, To rest up - on Thy

pow'r, To rest up - on Thy pow'r, To rest up - on Thy

rest up - on Thy might - y pow'r, To rest up - on Thy

O

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

O

p *f*

when our haugh-ty foes as - sail us, O! may it for our peace

when our haugh - ty foes as - sail us, O! may it for our

when our haugh - ty foes as - sail us, O! may it for our

when our haugh - ty foes as - sail us, O! may it for our

P

a - vail us, for peace

peace a - vail us, To rest up - on Thy might - y pow'r, O!

peace a - vail us, To rest up - on Thy might - y pow'r, O!

peace a - vail us, To rest up - on Thy might - y pow'r, O!

P

a - vail us, To rest up - on Thy

may it for our peace a - vail us, To rest up - on Thy

may it for our peace a - vail us, To rest up - on Thy

may it for our peace a - vail us, To rest up - on Thy

might - y pow'r, to rest up - on Thy might-y pow'r.

might - y pow'r, to rest up - on Thy might-y pow'r.

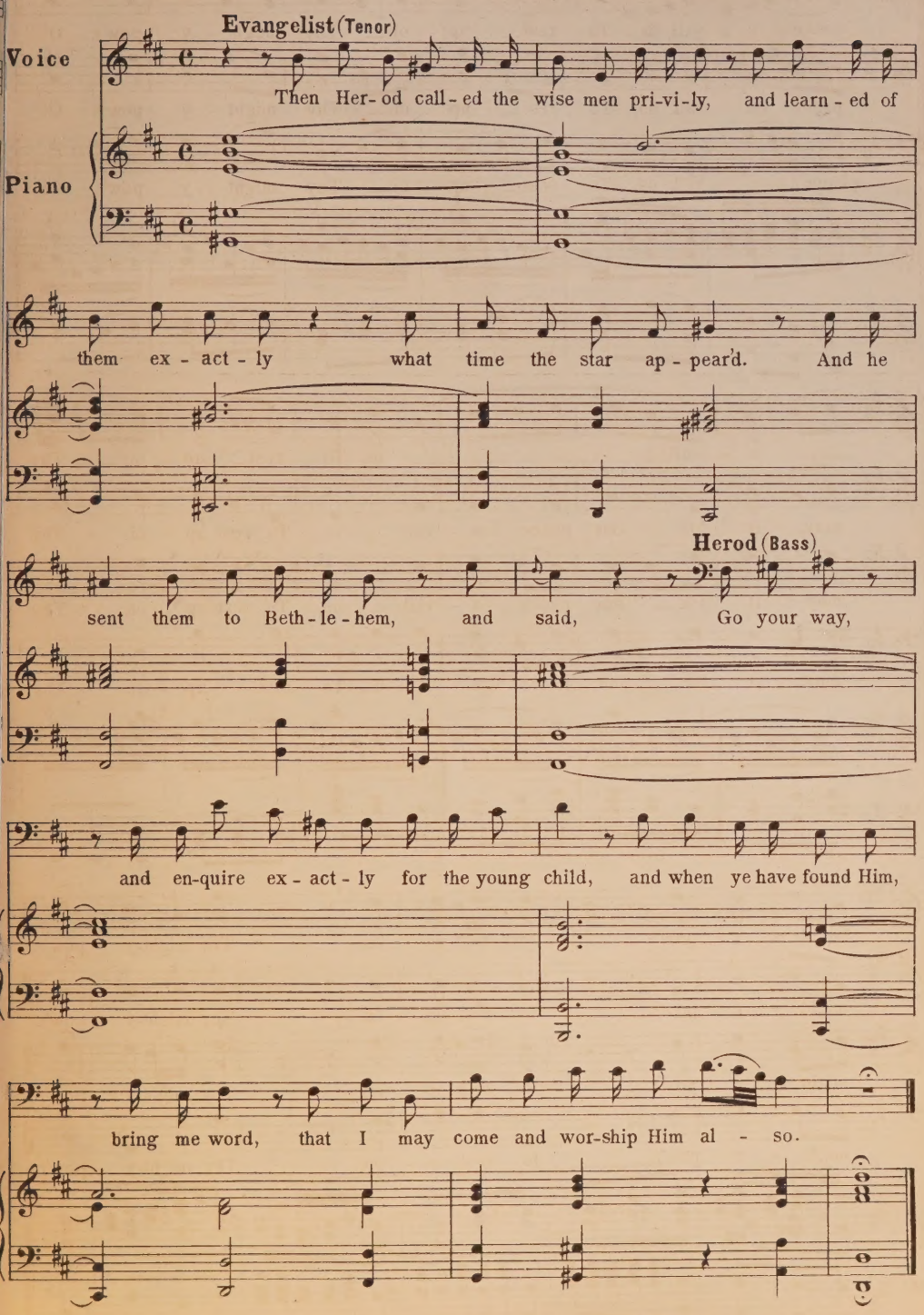
might - y pow'r, to rest up - on Thy might-y pow'r.

might - y pow'r, to rest up - on Thy might-y pow'r.

p *f*

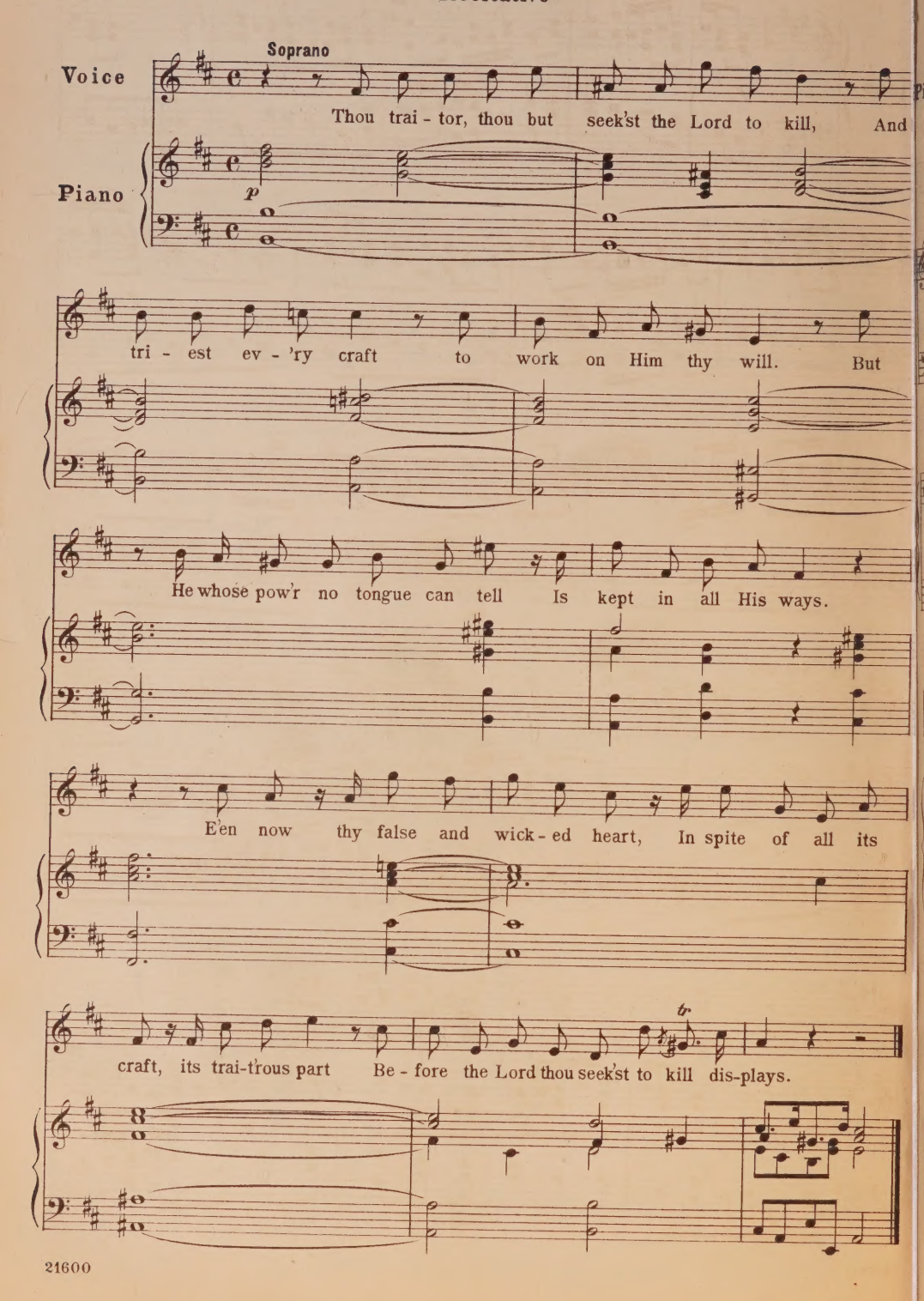
Nº 55. "Then Herod called the Wise Men"

Recitative



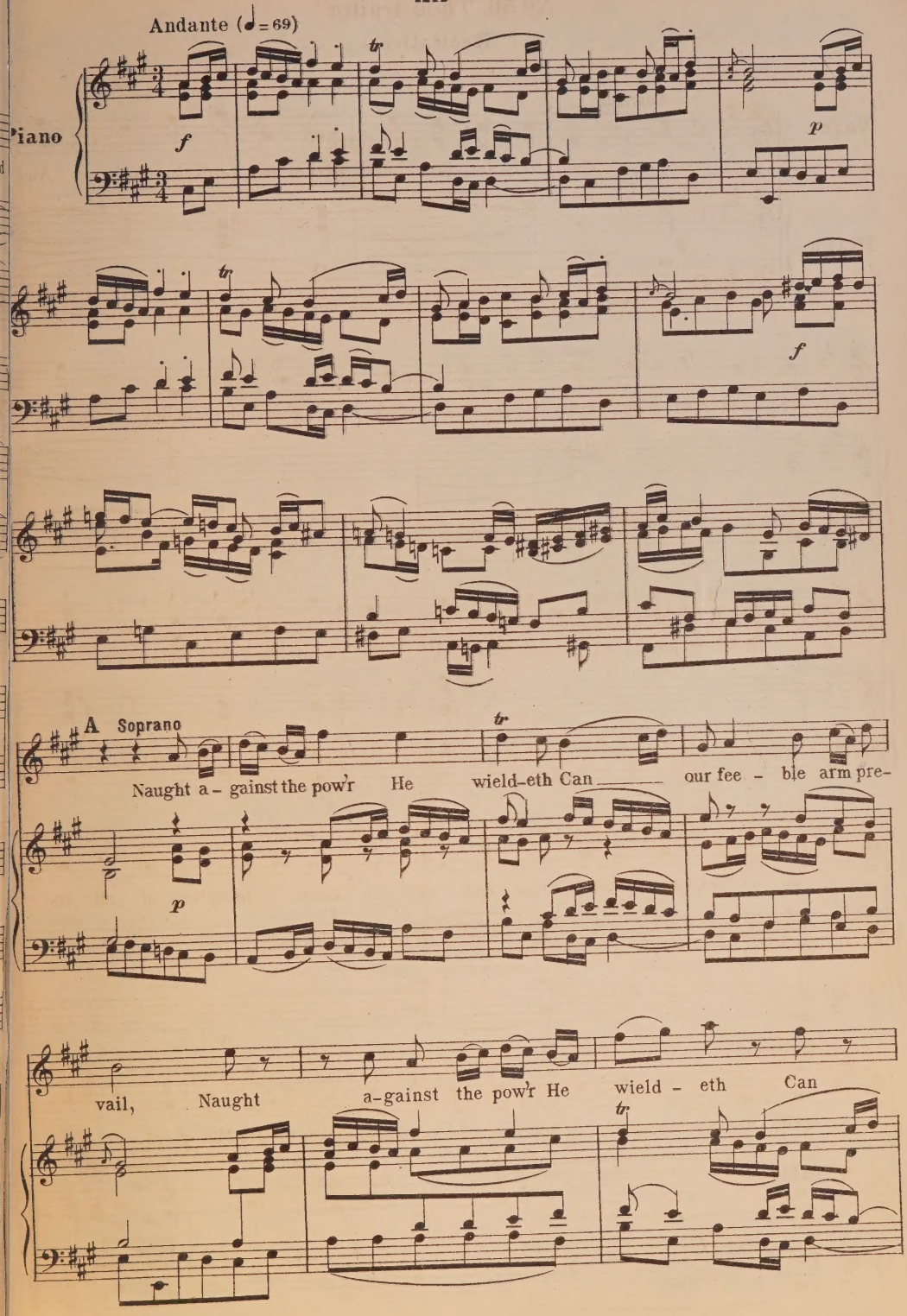
№ 56. "Thou traitor"

Recitative



No. 57. "Naught against the power"

Air



our fee - ble arm pre - vail, Naught doth all our might a -

vail, all our might a - vail.

B

f

tr

tr

C

When His voice th'Almighty shews, when His voice — th'Almighty shews, All the earth be- fore Him yield-eth, Fall at once His haughty foes, at once, at once, at once; Them no pride — from ru- in shield-eth.

D

When His

p

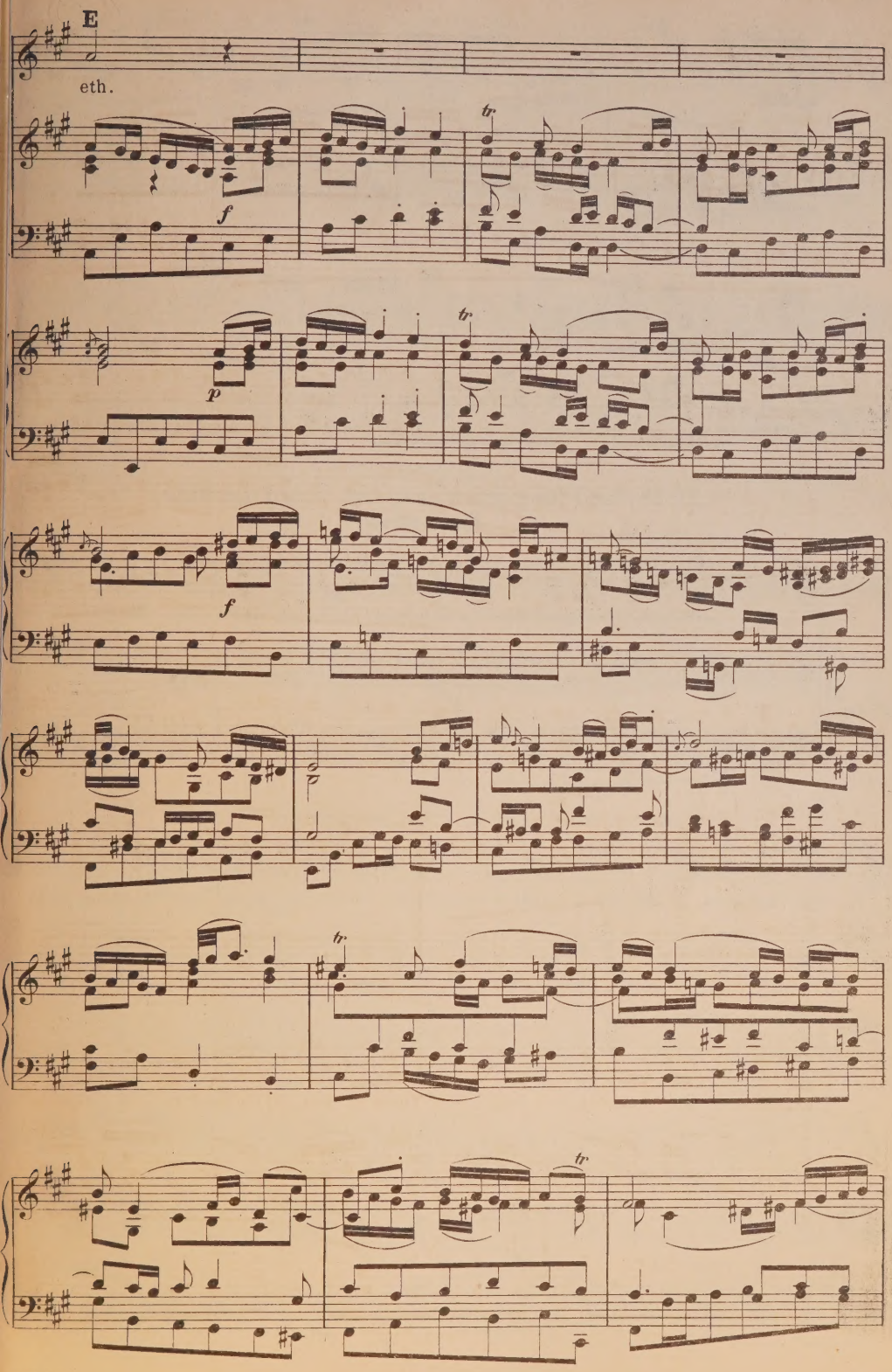
voice th'Almighty shews, when His voice, His voice th'Almighty shews, All the

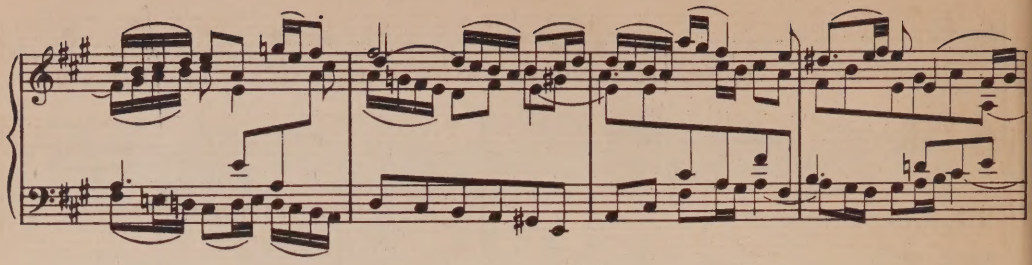
p

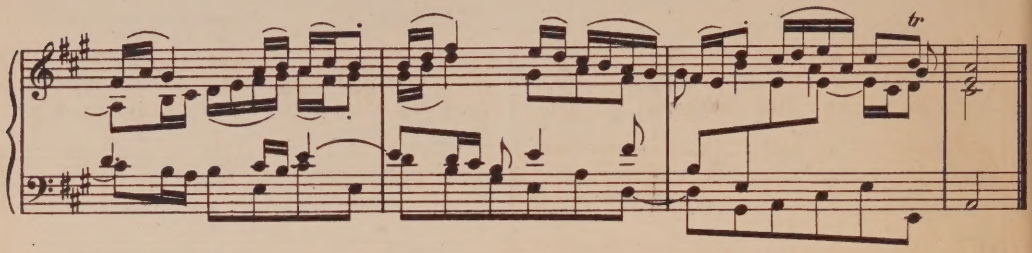
earth be- fore Him yield- eth, Fall at once His haughty foes, fall

at once His haughty foes; Them no pride from ru- in shield-

tr


E
eth.
f
tr
p
tr
f
tr
tr





No. 58. "And they, when they had heard the king"

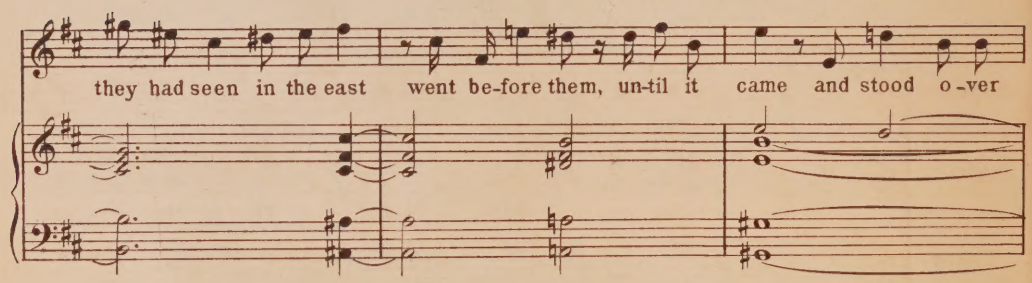
Recitative

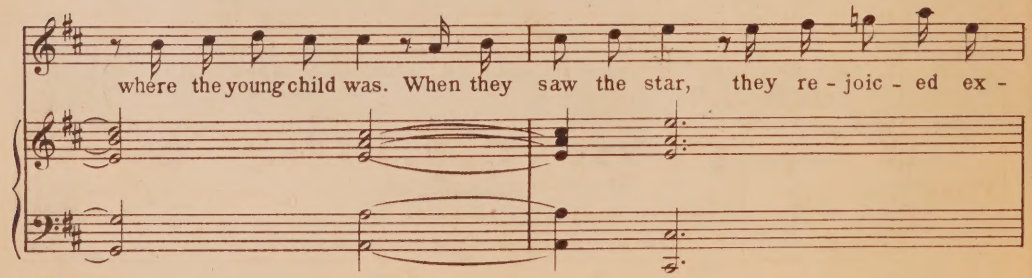
Evangelist (Tenor)

Voice

And they, when they had heard the king, went their way. And lo, the star which

Piano





ceed-ing-ly, and com-ing in-to the house, they saw the young child with

Ma - ry His moth-er; and fall-ing down, they wor - ship - ped

Him, and having opened their treasures, they offer'd Him gold, frankincense, and myrrh.

No. 59. "Beside Thy cradle here I stand"

Choral

Adagio

Soprano: *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

Alto: *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

Tenor: *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

Bass: *mf* Be - side Thy cra - dle here I stand, O Thou that ev - er

Adagio (♩=40)

Piano: *mf*

p

liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou

p

liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou

p

liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou

p

liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou

mf

giv - est. Ac - cept me; 'tis my mind and heart, My

mf

giv - est. Ac - cept me; 'tis my mind and heart, My

mf

giv - est. Ac - cept me; 'tis my mind and heart, My

mf

giv - est. Ac - cept me; 'tis my mind and heart, My

mf

f

soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.

f

soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.

f

soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.

f

soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.

f

No. 60. "And being warned of God"

Recitative

Evangelist (Tenor)

Voice

And be-ing warned of God in a dream that they should not re-turn to

Piano

Her-od, they de-part-ed by an-oth-er way to their own land.

No. 61. "Depart! enough"

Recitative

Tenor

Voice

De-part! e-nough, my trea-sure I re-tain, With

Piano

me He doth re-main, And while I live will not for-sake me;

Allegro

f

Recit.

Adagio

He to His kind em-brace With soft and gen-tle

p

grace And sweet-est ten - der - ness will take me. Now as my

Allegro Recit.

bridegroom I re-ceive Him, And all my heart's de-vo-tion give Him

Allegro

Full well I know He lov - eth me, And I, too, love Him heart-i -

Recit.

ly, And for His hon - our live. What foe from me this joy can

Allegro Recit.

rend That He vouch-safes to give? Thou, Je - sus,

Allegro Recit. Allegro Recit.

Adagio *a tempo*

art my con-stant friend, And in dis - tress I cry to Thee, Lord,

Adagio *a tempo*

help, Lord, help, my shield and succour be.

No. 62. "Ye foes of man"

Air

Andante con moto (♩ = 63)

Piano

f *p* *f*

A Tenor

Ye

p

foes of_ man, your might is_ shak - en, Dis - may no_ more in_

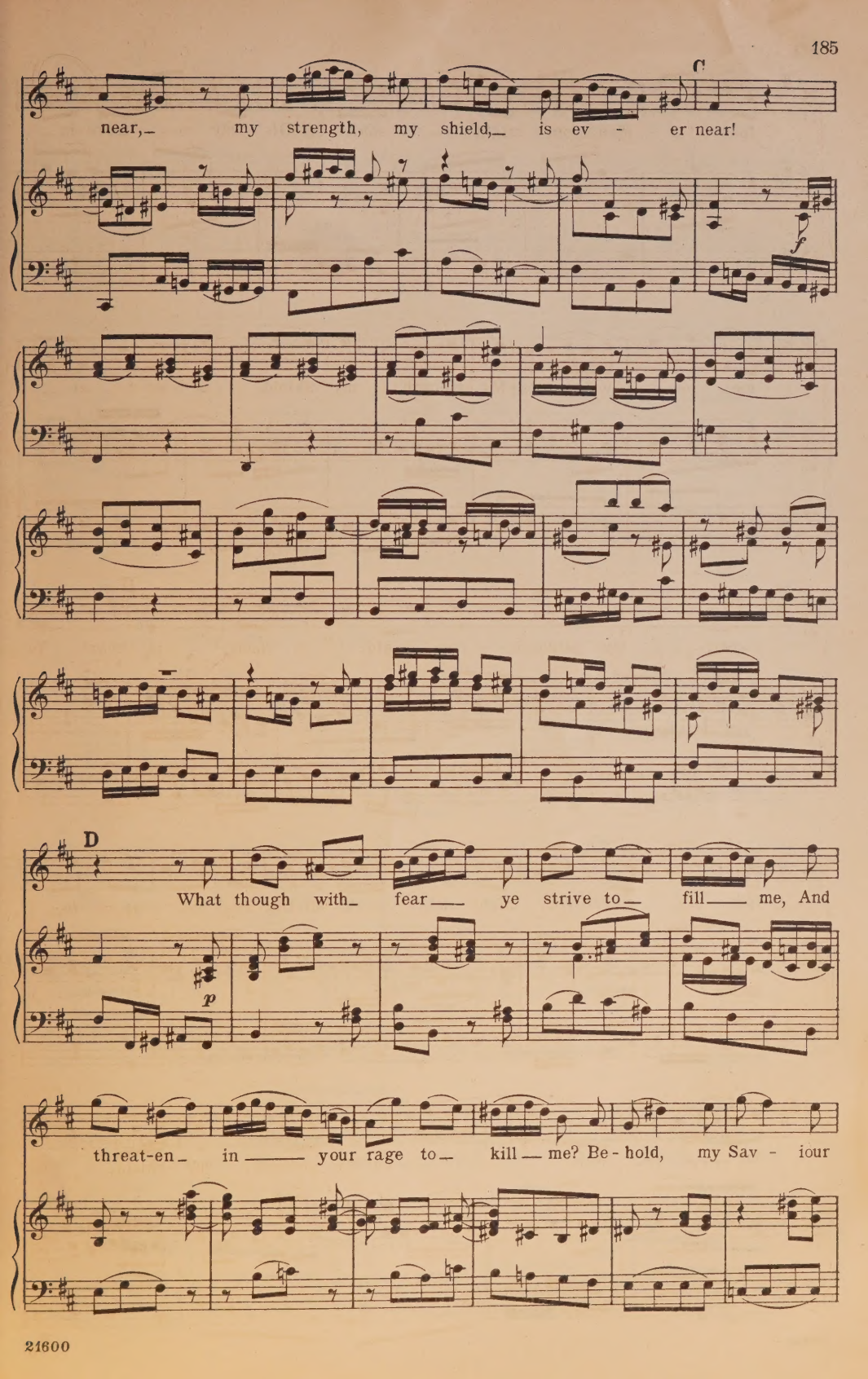
me_ ye_ wak - en; My strength, my shield, is ev - er_

B

near, my strength, my shield, is near, is near! Ye

foes of_ man, your might is_ shak - en, Dis - may no_ more in_

me_ ye_ wak - - - en; My strenght, my shield, is


C
near, my strength, my shield, is ev - er near!
f
D
What though with fear ye strive to fill me, And
p
threat-en in your rage to kill me? Be - hold, my Sav - iour

E

dwell - eth here, be - hold, my Sav - iour dwell - eth here.

f

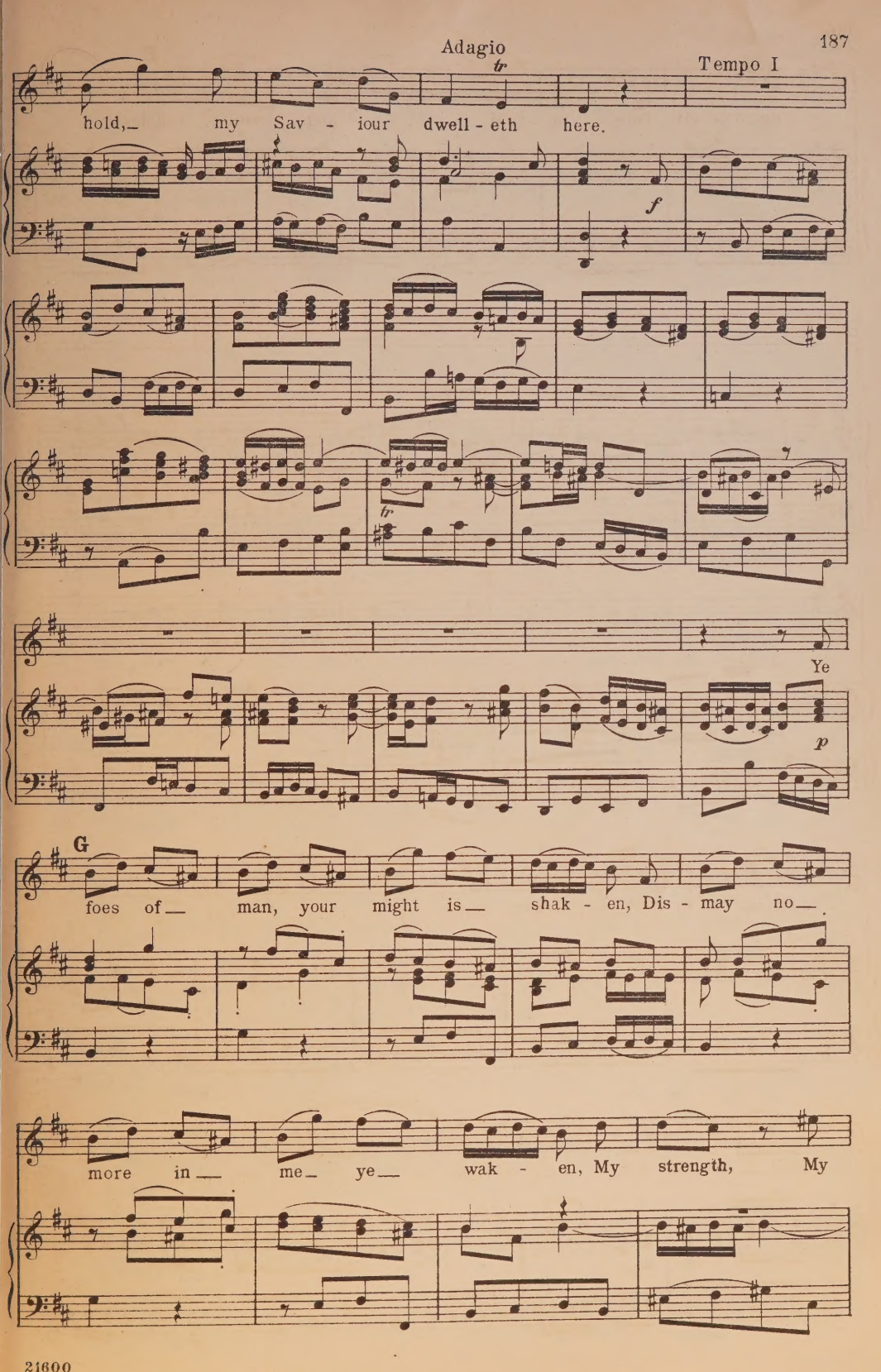
F

What though with fear_ ye

p

strive to fill_ me, And threat - en in__ your rage to__

kill __ me? Be - hold, my Sav-iour dwell - - eth here, be-


Adagio
Tempo I
hold, my Sav - iour dwell - eth here.
Ye
G
foes of man, your might is shak - en, Dis - may no
more in me ye wak - en, My strength, My

shield, is ev - er near, my strength, my shield, is

H

near, is near! Ye foes of man, your might is

shak - en, Dis - may no more in me ye wak - en, My

strength, my shield, is near, is near, my strength, my shield, is ev -

er near, my strength, my shield, is ev - er near, my

I Adagio Tempo I

strength, my shield, is ev - - er near!

f

Nº 63. "O'er us no more the fears of hell"

Recitative Soli

Andante

Soprano Solo: O'er us no more shall fears of hell,

Alto Solo

Tenor Solo: No more shall sin or death pre -

Bass Solo

Andante

Piano

Our Sav - iour, Je - sus, will not fail,

Our Sav-iour, Je-sus, will not fail,

vail,

O'er us no more shall fears of

our Sav - iour will not fail,

our Sav-iour, Je - sus, will not

no more shall sin or death pre - vail:

hell, of hell pre - vail: Our Sav - iour,

f

our Sav-iour, Je - sus, will not fail.

f

fail, our Sav-iour, Je - sus, will not fail.

f

Our Sav-iour, Je - sus, will not fail.

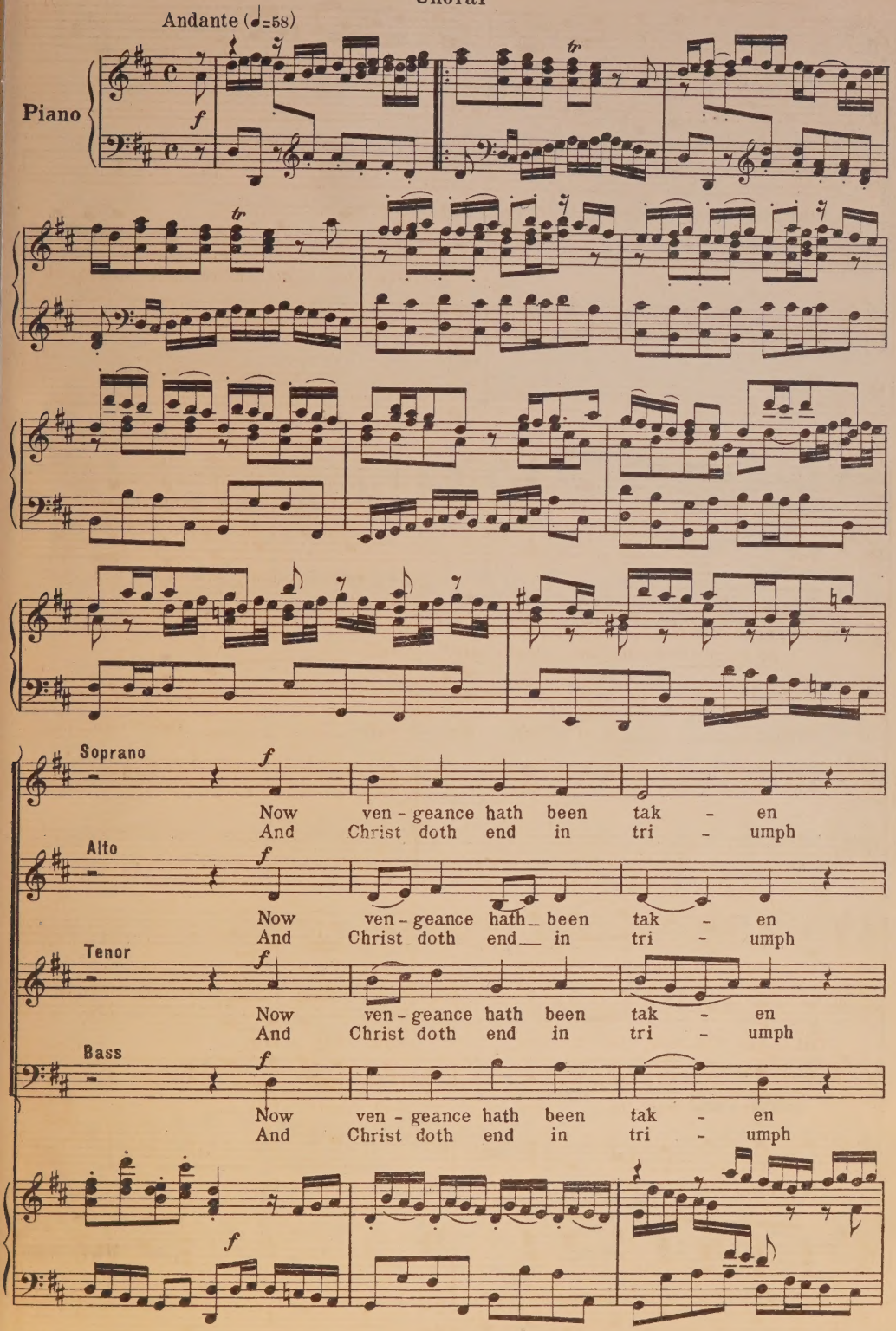
f

Je - sus, will not fail, our Sav-iour will not fail.

f

No. 64. "Now vengeance hath been taken"

Choral



On all the foes of
The con - flict He be -

On all the foes of
The con - flict He be -

On all the foes of
The con - flict He be -

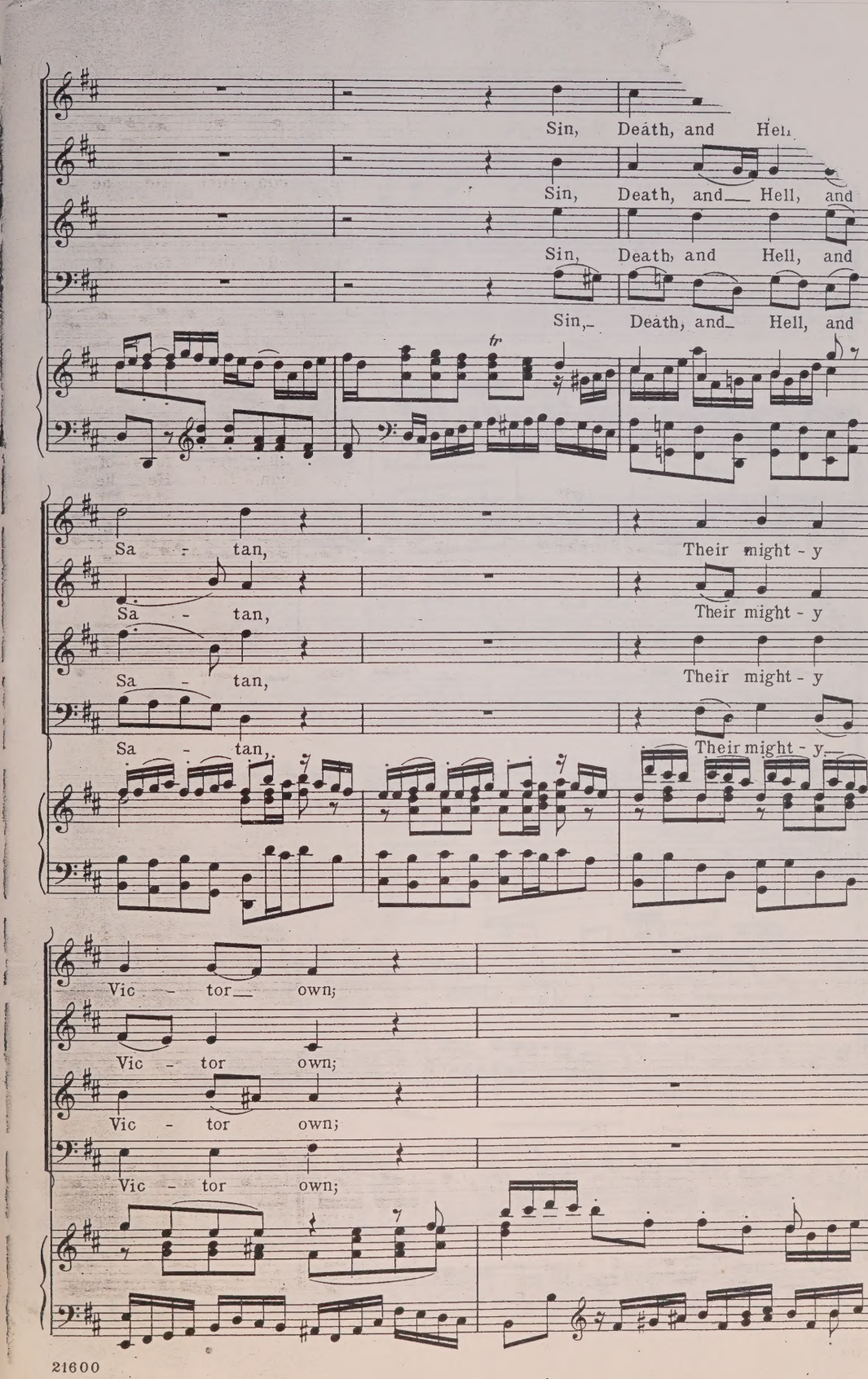
On all the foes of
The con - flict He be -

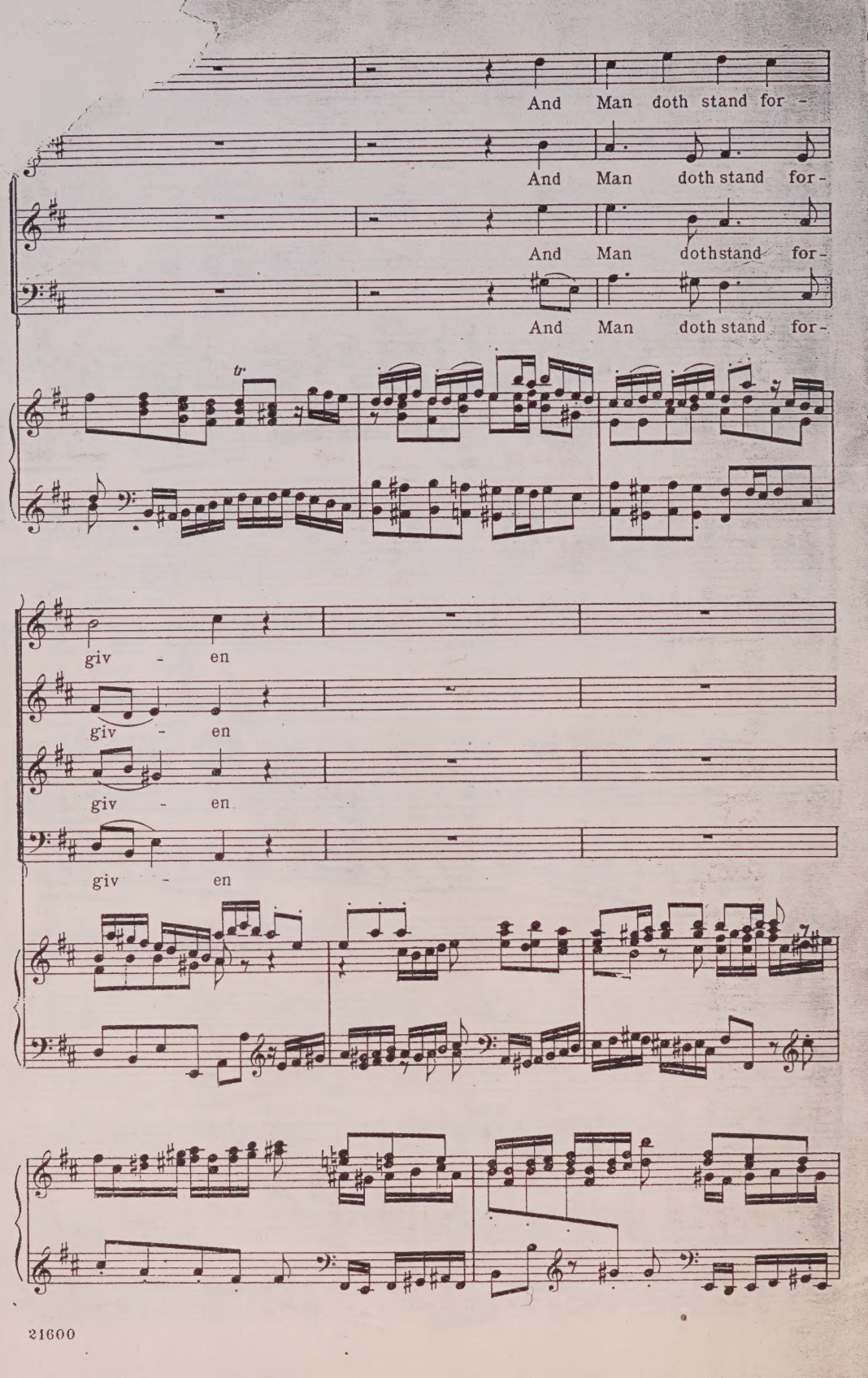
man,
gan.

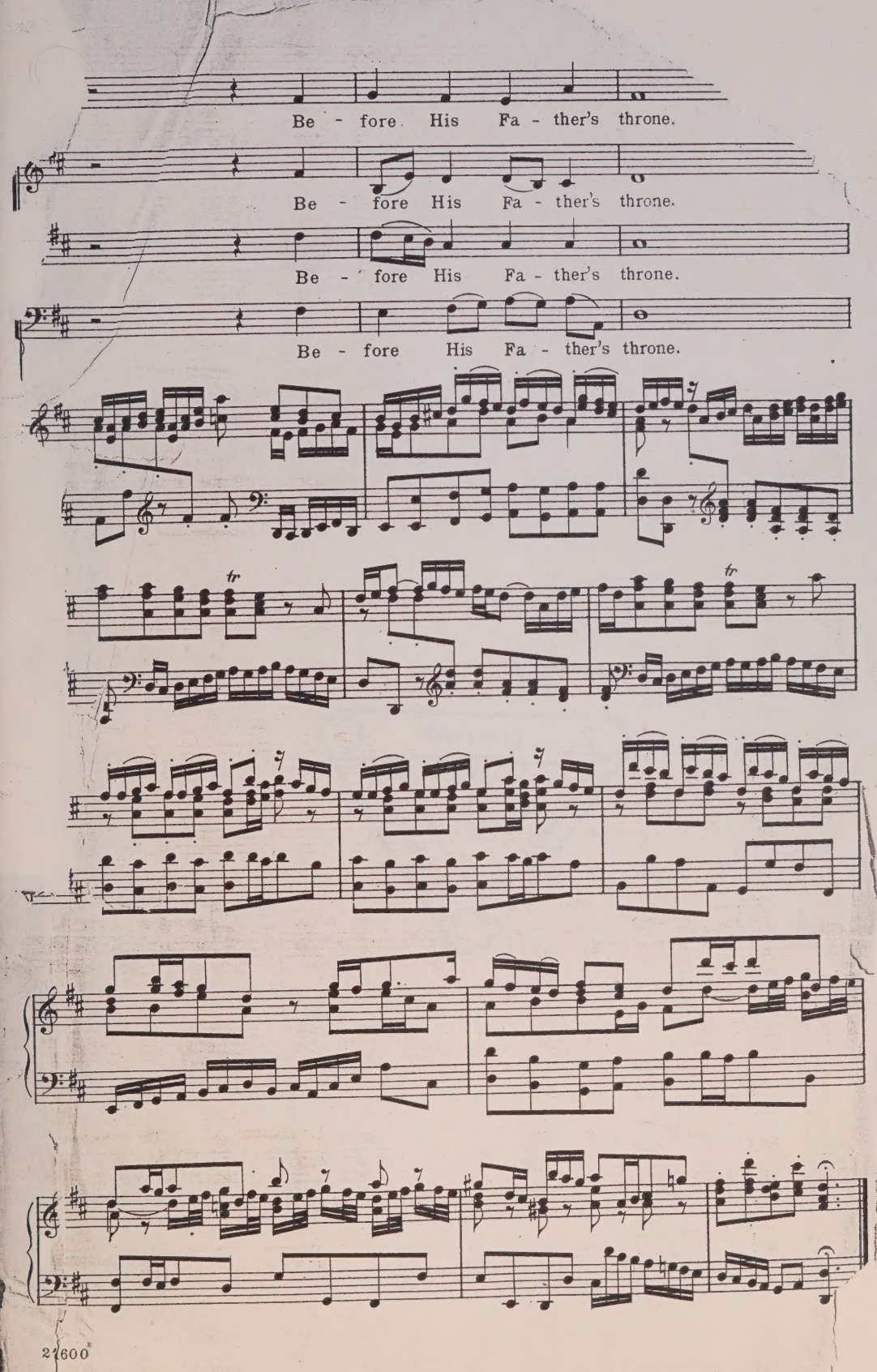
man,
gan.

man,
gan.

man,
gan.


Sin, Death, and Hell
Sin, Death, and Hell, and
Sin, Death, and Hell, and
Sin, Death, and Hell, and
fr
Sa - tan, Their might - y
Sa - tan, Their might - y
Sa - tan, Their might - y
Sa - tan, Their might - y
Vic - tor own;
Vic - tor own;
Vic - tor own;
Vic - tor own;


And Man doth stand for -
And Man doth stand for -
And Man doth stand for -
And Man doth stand for -
tr
giv - en
giv - en
giv - en
giv - en


Be - fore His Fa - ther's throne.
Be - fore His Fa - ther's throne.
Be - fore His Fa - ther's throne.
Be - fore His Fa - ther's throne.
tr
tr

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